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ABSTRACT

This study reports the results of a project testing the extent to which a systematic analysis of objectives, procedures, and evaluation can benefit literature teaching in the Swedish Comprehensive School (the compulsory nine-year school for pupils between seven and sixteen years of age). Following earlier reports on goal document and requirement analyses, this report lists curricular objectives expressing explicit behavioral objectives, though different specific content and teaching methods are still permitted. The list is suggested as a basis for discussions in curricular teams both on a central and a local level. The problems of the coordination of instructional procedures and evaluative criteria with curricular objectives are further discussed. A more thorough analysis of the collected material of procedures and criteria will be presented in a separate report (published in Swedish). Figures, a table, and a bibliography are also included. (See ED 059 216 for related document.) (Author/DI)

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The LIGRU Project

ED 070105

Göte Klingberg — Monica Ågren

PLANNING LITERARY INSTRUCTION

A Discussion of the Curricular Objectives for the Teaching of Literature in the Swedish Comprehensive School and a Rationale for Objective-Procedure-Criterion Units

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The purpose of the LIGRU Project is to test the extent to which a systematic analysis of objectives, procedures and evaluation can benefit the teaching of literature in the Swedish Comprehensive School. Following earlier reports on goal document and requirement analyses, the present report drafts a list of curricular objectives (expressing behaviour and object of behaviour in an explicit way, though different specific matter and technical modes of instruction are still allowed for). The list is suggested as a basis for discussions in curricular teams both on a central and a local level. The problems of the co-ordination of instructional procedures and evaluative criteria with curricular objectives are further dealt with.

Department of Educational Research
Gothenburg School of Education
December, 1972

NOTE

LIGRU is short for "Litteraturläsning i grundskolan", i.e. the reading of literature in the Comprehensive School (the Swedish compulsory nine-year school for pupils between 7 and 16 years of age).

The LIGRU Project is one of the research projects under the Swedish National Board of Education (Research Planning Bureau) and is being carried out at the Department of Educational Research at the Gothenburg School of Education.

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SUMMARY

The purpose of the LIGRU Project is to test the extent to which a systematic analysis of objectives, instructional procedures and evaluation can benefit the teaching of literature in the Swedish Comprehensive School.

At the start of the project the importance of the aesthetic goals was stressed. In order to avoid confusion the concept of aesthetic had to be defined. "Aesthetic" is linked with art in the chosen definition. In accordance with this, the work of the project has been directed towards literature in the sense of the art of words. The teaching of literature is defined in two ways, as 1) teaching in order to bring about contacts with the art form termed literature, 2) teaching with the aid of this art form when the objects of the expected behaviour do not belong to art.

The more specific aims of the LIGRU Project are 1) to try to formulate a systematically arranged list of curricular objectives for the teaching of literature in the Swedish Comprehensive School, suggested as a basis for discussions on both a central and a local level, 2) to try to co-ordinate procedures and criteria with the formulated curricular objectives. A curricular objective is defined as expressing behaviour and object of behaviour in an explicit way though different specific matter and technical modes of instruction are still allowed for. The purpose of the explicit formulation is to make it easy to communicate and to discuss the objectives. That curricular objectives are explicitly stated and arranged in a systematic way in a central standard curriculum or on a local level, means that a choice between possible objectives is being made.

That instruction is goal-referenced should in the view of the project mean that it is governed by explicitly stated curricular objectives. The curricular objectives cannot be reached by a single lesson or another isolated form of activity. But the separate lessons etc. are governed by the curricular objectives through being consciously aimed at contributing to the behaviours described in

them. The objectives that are chosen for separate lessons and the like are here called procedure and criterion objectives. These objectives include descriptions of specific matter and technical modes of instruction. They are brought to the fore when we are dealing with the second aim of the project, the co-ordination of instructional procedures and evaluative criteria with the curricular objectives, although it does not always seem necessary to formulate them verbally.

The work of the project on the curricular objectives began with an extensive goal document analysis, founded on a taxonomy for the classification of educational objectives devised in the course of the project. This goal document analysis provided an overall view and placed the possible objectives in logical groups. Through a requirement analysis, based on the goal document analysis and the taxonomy, an evaluation of these possible objectives was attempted.

(The design of the project and a summary of the previous goal analyses are presented in chapter 2.)

The result of the requirement analysis must for several reasons be further discussed. This is done in the present report, where we take the results of the requirement analysis into consideration and discuss them with regard to the Comprehensive School Curriculum of 1969 as well as from our own point of view. This discussion ends with a list of curricular objectives. The project has no commission to write a new central standard curriculum for the Swedish Comprehensive School. It is, however, our hope that the work on the curricular objectives for literary instruction may be of some use in the shaping of such a curriculum. Regardless of whether there will be a standard curriculum of a new type or not, our list of curricular objectives has a more immediate aim. It is put forward as a suitable starting-point for discussions on a local level in order to make the teaching of literature more effective. It is not necessary for curricular objectives to be laid down on a central level. They could also be sanctioned by local planning committees. (Chapter 3.)

The second aim of the LIGRU Project is to collect instructional procedures and evaluative criteria in the sphere of literary instruction and, with the help of this collected material, to try to

co-ordinate procedures and criteria with the formulated curricular objectives. This task is also dealt with in the present report. The co-ordination means a listing, at the same time, of a curricular objective, a corresponding procedure and a criterion or criteria. Terminology in this connection is proposed, a model called the objective-procedure-criterion unit (O-P-C unit) is discussed, and views on the objectives, the procedures and the criteria in such units are given. The sequencing of such units according to pupil characteristics and to the relation between objectives is also dealt with. (Chapter 4.)

To find a suitable technical way of presenting the O-P-C units, earlier attempts in this direction have been collected and compared. Examples are given representing four types. The different designs are discussed, and a disposition of the O-P-C unit is proposed. (Chapter 5.)

The work on the collecting and sorting of procedures and criteria is described. (Chapter 6.)

A number of objective-procedure-criterion units, headed by some of the curricular objectives in chapter 3, are presented in order to illustrate the technique. (Chapter 7.)

For a lesson or another separate activity at school there must often be several objectives. This means that it will contain more than one O-P-C unit. Thus more complex instructional units have to be built up. Such complex instructional units are discussed. (Chapter 8.)

A more thorough exploitation of the collected material of procedures and criteria will be presented in a separate report, which, however, will be published in Swedish, since it may be of some practical use to teachers.

2 THE DESIGN OF THE LIGRU PROJECT

The purpose of the LIGRU Project is to test the extent to which a systematic analysis of objectives, instructional procedures and evaluation can benefit the teaching of literature in the Swedish Comprehensive School.

At the start of the project, the importance of the aesthetic goals of the Comprehensive School was stressed. In the standard curriculum of 1969, it is said that "it is especially important that the pupils' appreciation of the aesthetic values is cultivated through their own creative activity as well as through the training of their taste" (General section, 14). In another part of the curriculum six "goal areas" or "goal functions" are enumerated, one of them being designated as "aesthetic functions". These functions are defined as "the pupil's ability to experience and express aesthetic values" (General section, 72). Of necessity, some work of the Research Planning Bureau of the National Board of Education should therefore be directed towards the aesthetic development of the pupils.

The concept "aesthetic" varies, however; moreover, the word seems unattractive to some people. In order to avoid confusion we have given the concept a definition to be used in the work of the project. In this definition "aesthetic" is linked with art. Objects created by men or actions performed by men with, among other intentions, the intention to create beauty, we call aesthetic. We take it for granted that these objects and actions are what is called art.

In accordance with this, the work of the project has been directed towards literature in the sense of the art of words. Poems, novels etc., which may be presented in books or through oral story-telling, the theatre, films, radio and television - they may even be products of the pupils themselves - belong to the art of words. Some non-fiction is also intended to be a work of art. Fictional literature plays the most important role in our considerations, however.

All educational objectives formulated by the project are expressed as stating a behaviour of the pupil. But they also state an object of the expected behaviour. In the taxonomy for the classification of educational objectives devised in the course of the project, the objects of behaviour are divided into eleven object areas. One of these is termed the aesthetic object area. This is the object area where the objects belong to art. Synonymously we are speaking of aesthetic goals.

Some work of the Comprehensive School must be directed towards bringing about contacts with the art form termed literature, just as with the art forms music, pictorial art, and so on. In this way we get a number of possible objectives where the expressed objects of behaviour belong to the aesthetic object area in the sense defined above. Examples of possible such objectives are: "Interprets the message of literary works", "Is arrested by the excitement and atmosphere of literary works", "Evaluates literature on the basis of his own criteria", "Gives expression to his experiences in a literary form".

The aims of the works of the art of words are not only aesthetic, however. It can even be said that the producer of literature generally has other aims, although he chooses literature as a form for expressing his message. It may be that this is the reason why some want to avoid the word "aesthetic". But the important thing from the project's point of view is that it follows that there is a possibility of using literature for other goals than only to bring the pupils into contact with a certain specific product of the human mind, the art of words. The objects of behaviour, as stated in the goal descriptions, are not in this case aesthetic objects like poems or novels, but objects belonging to other object areas of our taxonomy. Examples of possible such objectives are: "Reflects upon his own traits, needs, problems and behaviour", "Feels an affinity with other people", "Takes an interest in the state of affairs in different countries and during different periods". Since literature is the art of language, it may also be used to reach language-oriented objectives without regard to the aim of the producer. An example of a possible such objective is: "Reflects upon his and other people's choice of words".

The teaching of literature is thus defined in the work of the project in two ways:

1) teaching in order to bring about contacts with the art form termed literature, and
2) teaching with the aid of this art form when the objects of the expected behaviour do not belong to art.

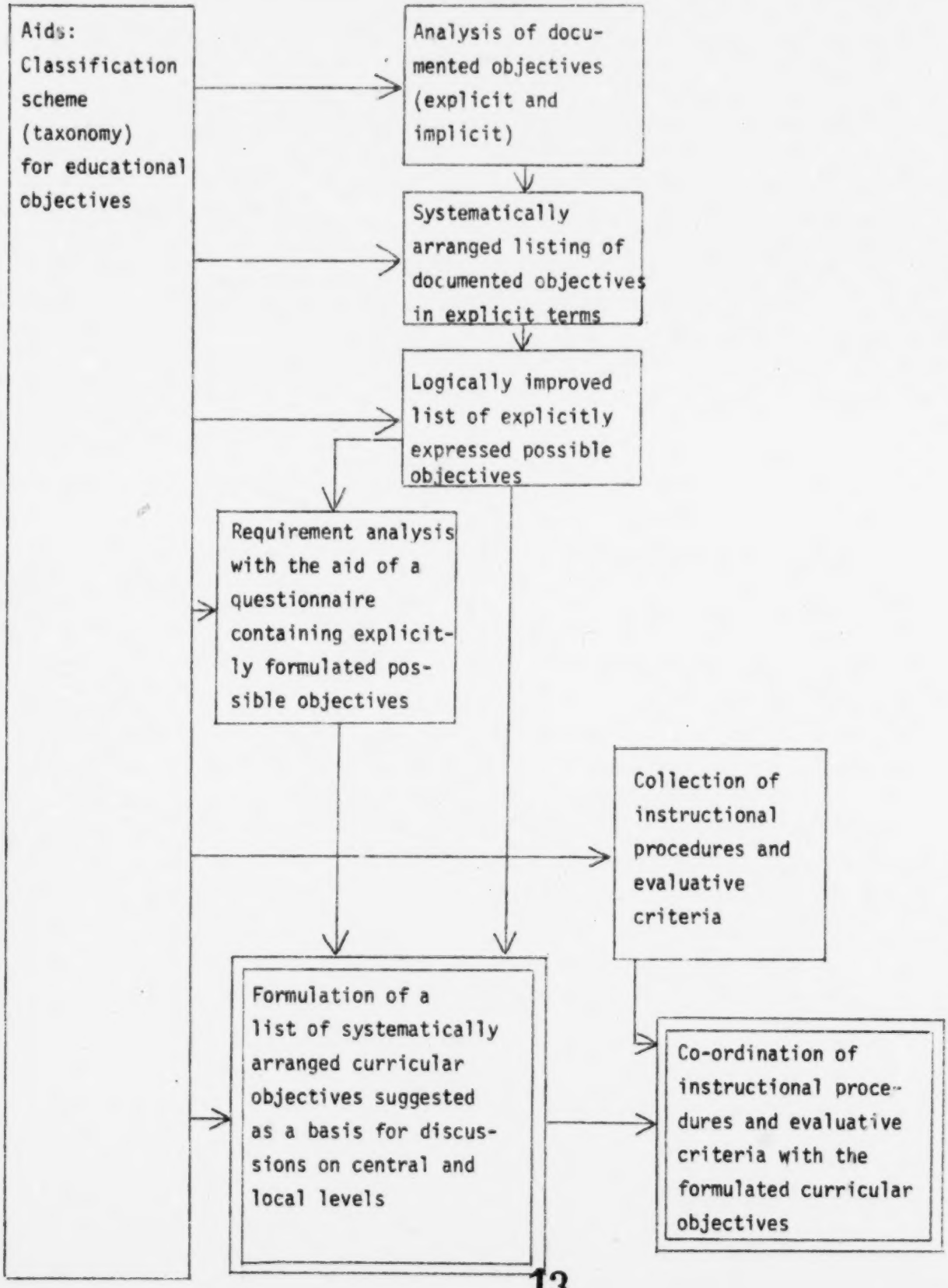
This distinction has clear practical applications. Thus we can say that in the teaching of type 1), it is obvious that the products belonging to the art form literature must be used, but that when the teaching of type 2) is concerned, there is no need to use literature at all. We can further observe that if it is not clearly stated that the teaching of type 1) should take place at school, the art form termed literature may unfortunately be neglected. On the other hand, if one wishes to give pupils as much opportunity as possible to come into contact with this art form, there are obvious possibilities for using literature for the teaching of type 2), provided that literature in those cases can be shown to be at least as good a teaching aid as other such aids.

The design of the LIGRU Project is presented in Figure 1. The aims of the project are 1) to try to formulate a systematically arranged list of curricular objectives for the teaching of literature in the Swedish Comprehensive School suggested as a basis for discussions on both a central and a local level, 2) to try to co-ordinate procedures and criteria with the formulated objectives.

The use here of the expression "curricular objective" is to be seen in the light of the concept of the levels of generality of goal descriptions. In previous reports from the project we have spoken of three levels of generality.

The first level is applied when one is using a taxonomical system in order to give opinions on what is important at school. This means that one is stressing an area of objects of behaviour (for example, manual or ethical-social goals) or a certain type of behaviour (for example, emotional or creative behaviour), or, if one is using a two-dimensional scheme, both the behavioural type and the object area at the same time.

Figure 1. The design of the LIGRU Project


Aids: Classification scheme (taxonomy) for educational objectives
Analysis of documented objectives (explicit and implicit)
Systematically arranged listing of documented objectives in explicit terms
Logically improved list of explicitly expressed possible objectives
Requirement analysis with the aid of a questionnaire containing explicitly formulated possible objectives
Collection of instructional procedures and evaluative criteria
Formulation of a list of systematically arranged curricular objectives suggested as a basis for discussions on central and local levels
Co-ordination of instructional procedures and evaluative criteria with the formulated curricular objectives

On the second level, behaviour and object of behaviour are explicitly stated, though different specific matter and technical modes of instruction are still allowed for. On the third level, the objective includes descriptions of specific matter and technical modes of instruction.

The first level can, above all, be seen as the level of parliament and government, the second as the level of a central standard curriculum or a local planning committee, the third as the level of teachers and the producers of educational material. The three levels are all equally important though belonging to different decision-making authorities.

An objective on a higher level of generality can be broken down to a lower level. The breaking down from the first to the second level of generality is a task for authors of curricula and local planning committees, the breaking down from the second to the third a task for teachers and producers of educational material.

The above-mentioned curricular objectives are the second level objectives. The third level objectives could be called procedure and criterion objectives. The three levels are illustrated by Figure 2.

The concept of breaking down (from a higher to a lower level of generality) is to be distinguished from another form of specification, the giving of less scope to the object of behaviour described in a curricular objective. "Interprets the political message of a novel" is still a goal description of a curricular type, although the object of behaviour has less scope than in the objective "Interprets the message of literary works". "Finds two essential respects in which the author of the novel X wants to change society", on the other hand, is an example of a breaking down to a procedure and criterion objective. This objective implies a procedure (reading of the novel X and some technique of stimulating observation of political ideas) and a criterion (the statement of the two political ideas).

That instruction is goal-referenced should, from the project's point of view, mean that it is governed by explicitly stated curricular objectives. The purpose of the explicit formulation is to make it easy to communicate and to discuss the objectives. That

Figure 2. The three levels of generality

Level of generality	Definition	Example	Decision-making authorities
1	Behavioural type and object area given	Behaves in a higher cognitive way as regards art (or, the art of words)	Parliament, government
2 (Curricular objectives)	Behaviour and object of behaviour explicitly stated though allowing different matter and technical modes of instruction	Interprets the message of literary works	Planning committees on a central or on a local level
3 (Procedure and criterion objectives)	Behaviour and object of behaviour explicitly stated and attached to specific matter and specific technical modes of instruction	Finds two essential respects in which the author of the novel X wants to change society	Teachers, producers of educational material

curricular objectives are explicitly stated and arranged in a systematic way in a central standard curriculum or on a local level, means that a choice between possible objectives is being made.

The curricular objectives cannot be reached by a single lesson or another isolated form of activity. But the separate lessons etc. (that is, the procedure and criterion objectives) are governed by the curricular objectives through being consciously aimed at contributing to the behaviours described in them. Since instruction systematically returns to the curricular objectives, and the effects of the chosen procedures are observed, the teacher knows that a step, albeit small, has been taken towards the behaviours defined by the curricular objectives.

The work of the LIGRU Project on the development of explicitly formulated curricular objectives for literary instruction was based on an analysis of documented objectives from various quarters, both explicit and implicit. A list of these objectives was then made in explicit terms. The sources consisted of curricula, teachers' manuals and articles, 79 sources in all, from 12 countries. Altogether, the review of the sources resulted in the formulation of 1.161 (to some extent identical) goal descriptions. After the goal descriptions had been formulated, they were classified in terms of the object of behaviour and of the type of behaviour. This classification provided an overall view of the material and placed the goal descriptions in logical groups. As an aid to this arranging of the objectives, a taxonomy devised in the course of the project, has been used. This classification scheme is reproduced in Figure 3. An additional grouping was made on the basis of more specific forms of behaviour associated with more specific objects of behaviour. Each such group was given a brief heading.

The taxonomy was presented in the following report from the project (in the series "Department of Educational Research. Gothenburg School of Education. Research Bulletins"):
Göte Klingberg: A Scheme for the Classification of Educational Objectives. Research Bulletin No. 5. November, 1970.

Figure 3. Scheme for the classification of educational objectives

OBJECT AREAS	BEHAVIOURAL TYPES						
	Behavioural type not specified	Reproduction	Higher cognition	Emotion	Conation	Creativity	Function
Aesthetic area	(10)	(11)	(12)	(13)	(14)	(15)	(16)
Ethical-social area	(20)	(21)	(22)	(23)	(24)	(25)	(26)
Language-oriented area	(30)	(31)	(32)	(33)	(34)	(35)	(36)
Logic-oriented area	(40)	(41)	(42)	(43)	(44)	(45)	(46)
Manual area	(50)	(51)	(52)	(53)	(54)	(55)	(56)
Mathematics-oriented area	(60)	(61)	(62)	(63)	(64)	(65)	(66)
Area of mental hygiene	(70)	(71)	(72)	(73)	(74)	(75)	(76)
Nature- and technology-oriented area	(80)	(81)	(82)	(83)	(84)	(85)	(86)
Area of physical training and health	(90)	(91)	(92)	(93)	(94)	(95)	(96)
Society-oriented area	(100)	(101)	(102)	(103)	(104)	(105)	(106)
Work-oriented area	(110)	(111)	(112)	(113)	(114)	(115)	(116)
Object of behaviour not specified	(0)	(01)	(02)	(03)	(04)	(05)	(06)

The goal document analysis was described in:
Göte Klingberg and Bengt Agren: Objectives Stated for the Use of Literature at School. An Empirical Analysis. Part I. Research Bulletin No. 8. May, 1971. Part II: Appendices. Research Bulletin No. 9. May, 1971.

As can be seen from Figure 3 the taxonomy has eleven object areas classifying objects of behaviour. (In previous reports they were called "goal areas", but "object areas" seems to be a better expression, since the behaviours also belong to the goals.) It has already been pointed out that one of these areas is termed the aesthetic area and that the objects of behaviour are here defined as art. In the empirical goal document analysis 52 % of the goal descriptions were placed in this area, which for the most part implies that the art of words is the object of behaviour. The other half of the goal descriptions dealt with goals other than the aesthetic ones. In second place after the aesthetic area came the area of mental hygiene (13 %) and the ethical-social area (11,5 %), in fourth place came the language-oriented (6,5 %) and the society-oriented areas (5,5 %). There was only one area, however, the mathematics-oriented, that got no goal description.

In the published list of documented objectives, the goal descriptions are dependent on the phrasing in the source. Consequently, the formulations do not always fulfil the demands which educational research makes on a goal description. This means that there is room for improvement of the formulations. It is also possible to add to the empirically compiled list of objectives. In this way we achieve a logically improved list of explicitly expressed possible objectives. However, this list is a mere working material. In constructing a list of curricular objectives we have to make some decisions as to what is important and what is not.

At this stage we were faced with the desirability of a requirement analysis. A questionnaire was constructed containing 110 goal descriptions, i.e. statements expressing behaviours of the pupils in relation to objects of behaviour. The questionnaire had two sections corresponding to the distinction between teaching in order to bring about contacts with the art form termed literature (Section I, 38 goal descriptions) and teaching where literature is a means to another kind

of end (Section II, 72 goal descriptions). The latter were divided among the four object areas mentioned above, where we, in the goal document analysis, had registered most goal descriptions. In the first section we asked the recipients to assess the importance of the objectives in relation to each other. In the second section there were two questions, one concerning the importance of the objectives in relation to the overall objectives of the Comprehensive School, and the other concerning the usefulness of literature as a means of reaching the objectives. Expert opinions were wanted, the experts being defined as persons who had been occupied with the development of literary education in the Comprehensive School, and/or whose attention had been directed towards improvement and progress and who were looking into the future. We thought such persons could be found among the following groups: lecturers in methods of teaching literature, literary scholars, authors of children´s books, children´s librarians, and protagonists in the more general field of cultural debate.

The requirement analysis has been dealt with in the following report in our institutional series:
Göte Klingberg and Bengt Ågren: Expert Opinions on the Use of Literature in the Swedish Comprehensive School. A Taxonomic Approach to Requirement Analysis. Research Bulletin No. 11. May, 1972.

The 110 goal descriptions in the questionnaire can to some extent be seen as the logically improved list of explicitly expressed possible objectives. (One could, however, also construct other such lists, for example, with goal descriptions belonging to the object areas not represented in the questionnaire.) We have tried to define the objectives in Section I that were selected by the experts by taking the median of the order of rank as the dividing line between more or less valued objectives. In Section II we have also taken the medians as dividing lines, but as we in this case had two orders of rank, we have listed the goal descriptions belonging to the upper half regarding both the usefulness of literature as a means of reaching the objectives and the assessed importance of the objectives, which means a rigorous sorting out of objectives. From Section I we have listed nineteen, from Section II twenty-three objectives.

The result of the requirement analysis must be criticized, discussed and amplified anew. For example, it is to be acknowledged that the experts had no opportunity to state any other objectives than those found in the questionnaire. Through the use of the goal document analysis and our taxonomy, we had tried not to overlook important possible objectives, but in this we may not have been wholly successful and, furthermore, some object areas were omitted.

In the present report we take the results of the requirement analysis into consideration and discuss them with regard to the text of the Swedish Comprehensive School Curriculum of 1969, as well as from our own point of view. The project has no commission to write a new central standard curriculum for the Swedish Comprehensive School. It is, however, our hope that our work on the curricular objectives for literary instruction may be of some use in the shaping of such a curriculum. Regardless of whether there will be a standard curriculum of a new type or not, our list has a more immediate aim. It is put forward as a suitable starting-point for discussions on a local level in order to make the teaching of literature more effective.

The remaining task of the LIGRU Project according to the design in Figure 1, was to collect instructional procedures and evaluative criteria in the sphere of literary instruction and, with the help of this collected material, to try to co-ordinate procedures and criteria with the formulated curricular objectives. This task will also be dealt with in the present report. To begin with we will discuss how such a co-ordination is to be accomplished. A rationale is given for objective-procedure-criterion units. We will also discuss the suitable technical way of presenting such units. After describing the work on the collecting and sorting of procedures and criteria, a number of objective-procedure-criterion units, headed by some of the curricular objectives in chapter 3, will be presented in order to illustrate the technique. The construction of more complex instructional units containing more than one curricular objective and thus also more than one procedure will be dealt with last.

A more thorough exploitation of the collected material will be presented in a separate report, which, however, will be published in Swedish, since it may be of some practical use to teachers.

3 A LIST OF SYSTEMATICALLY ARRANGED CURRICULAR OBJECTIVES FOR THE TEACHING OF LITERATURE IN THE SWEDISH COMPREHENSIVE SCHOOL SUGGESTED AS A BASIS FOR DISCUSSIONS BOTH ON A CENTRAL AND A LOCAL LEVEL

For our selection of curricular objectives, we have two starting-points. As was briefly summarized in chapter 2, the work began with a goal document analysis. This provided an overall view and placed the possible objectives in logical groups. Through a requirement analysis we tried further to reach an evaluation of these possible objectives.

With these starting-points, we shall in this chapter discuss the possible curricular objectives. The discussion follows the division into object areas found in our taxonomy for the classification of educational objectives and further the division in object sub-areas introduced through the requirement analysis. (When reporting this analysis we called them "content areas". However, since the word "content" is used not only in the sense of subject matter but also in the sense of objective, i.e. also comprising behaviour, cf. 4.4, we have instead chosen the expression "object sub-areas".)

For each sub-area we shall take the results of the requirement analysis into consideration. Of course, we are aware of the fact that these results must be treated with some caution. The difficulties of this empirical goal analysis are described in the previous report on this investigation. The technique used was a new one and surely had the shortcomings of the first attempt. The evaluators were not accustomed to questions of this type. However, we should not minimize the value of the requirement analysis too much. There are clear tendencies in the findings, and they are founded on answers from more than four hundred experts in the field of literary instruction.

The results of the requirement analysis are, however, only something that we start from. We shall discuss them with regard to the text of the present Swedish Comprehensive School Curriculum (of 1969) as well as from our own point of view.

As far as the Comprehensive School Curriculum is concerned, it must still be pointed out that we are not quoting a systematic list

of curricular objectives from this source, as there is no such list. What we are quoting are isolated expressions found in different connections either in the General section or in the Supplements.

Some principles and difficulties in constructing a list of curricular objectives will first be pointed out.

Functional (long-term) objectives

In the goal document as well as in the requirement analysis we have made use of a taxonomy for the classification of educational objectives devised in the course of the project. In this two-dimensional taxonomy not only object areas but also types of behaviour are taken into consideration. These types are reproductional, higher cognitive, emotional, conative, creative and functional behaviour.

Functional behaviour is seen as a complex of all other behavioural types. Such behaviour is defined as an integrated behaviour, action patterns that one above all expects of the pupil after leaving school, though they should, of course, develop during the pupil's school-days. These objectives are thus long-term objectives to a great extent. We think that such objectives should be listed among the curricular objectives, and when other curricular objectives are considered, that they should be valued according to whether they can be said to be hierarchically subordinated to an accepted functional objective. For each object area we shall, therefore, try to formulate one or more functional objectives.

Objectives describing behaviour of types other than functional

In the theory behind the taxonomy it is taken for granted that the different behavioural types have hierarchical connections with each other. Higher cognitive behaviour builds on reproduction (knowledge). Both cognition and emotion are a basis for conation (interest and so on). Knowledge and judgment (reproduction and higher cognition) as well as feeling and interest (emotion and conation) are behind creative behaviour.

Even if there is no rigid system (perhaps it could be said that all types of behaviour influence each other), if our final aim is to reach a functional objective, it seems that we should put forward

a sequenced series of curricular objectives belonging to the different behavioural types in order to secure the integrated behaviour.

On the other hand, it can be argued that one can have an opinion on the relative importance of different types of behaviour, especially when it concerns definite object sub-areas. In some cases one may feel that it is sufficient with some elementary knowledge. In other cases one may want to stress the importance of emotional, conative or creative behaviour.

The requirement analysis questionnaire contained a number of goal descriptions, all classified as belonging to some behavioural type. When the recipients estimated the importance of these objectives, they therefore also had to make decisions on the relative importance of different behavioural types with respect to specified types of objects of behaviour. Sometimes one, sometimes another behavioural type was preferred.

We think that this must be the result when choosing from possible objectives. In the following list of curricular objectives it also often happens that only some behavioural types are dealt with in a certain object sub-area. It must, however, be important that different types of behaviour are represented among the objectives belonging to an object area as a whole.

Difficulties encountered when trying to state curricular objectives where the objects of behaviour do not belong to art

The attempt to formulate a number of curricular objectives concerning the pupils' contact with the art form termed literature can be regarded as a reasonable duty of the project. Such objectives are in the terminology of the used taxonomy said to belong to the aesthetic object area. When it is a matter of the teaching where the objectives (in the terminology of the taxonomy) belong to object areas other than the aesthetic, we encounter a different situation, however. The eligible procedure should be to select a number of curricular objectives already formulated for the Comprehensive School, objectives for which procedures including the use of literature could advantageously be constructed. There is, however, no explicitly formulated list of such objectives.

This calls attention to an important task that ought to be taken up as soon as possible by Swedish educational research. To deal with the whole field of the Comprehensive School was more than the project could undertake or was commissioned to do.

Our lists of curricular objectives in object areas other than the aesthetic are only fragments of the lists that should be put forward by curricular teams dealing with these areas. We are listing the pieces of these lists where literature seems to be useful as an educational aid. As material for our discussions we have had the objectives found through the goal document analysis. That these objectives really do belong to the curricular objectives of the Swedish Comprehensive School, we have to support on more or less vague formulations in the present Comprehensive School Curriculum and on the results of the requirement analysis. In the case of the Curriculum, it may be pointed out that it, with its several supplements, presents a very big text mass, where objectives, explicitly expressed or only stated in an implicit way, may be found anywhere.

The specification of the objects of behaviour in curricular objectives

As was pointed out in chapter 2, the objects of behaviour described in curricular objectives can be given a greater or less scope. We used the example "Interprets the political message of a novel" comparing it with "Interprets the message of literary works". Both are curricular objectives, since no procedures are described.

It seems impossible to state in a general way how specified the object of behaviour should be in a curricular objective. We must decide this from case to case. This implies that differences in this respect are found in our following list. In several cases we have consciously given the object of behaviour a rather wide scope. This has something to do with our difficulties, referred to above, in formulating curricular objectives in other object areas than the aesthetic. An example is our formulation: "Takes an interest in the state of affairs in different countries and during different periods". If we specified the object of behaviour more, we could, for example, get the objective: "Takes an interest in the state of affairs in classical antiquity". This objective is indeed one where literature,

not least children's literature, could be a very valuable instructional aid. But to form an opinion as to what importance should be attached to classical antiquity in the Swedish Comprehensive School is a problem that we hardly think can be the business of our project. We shall, therefore, in this case use this very unspecified formulation of the object of behaviour. In other cases our objects are much more specified, however.

When a curricular objective in our list states rather unspecified objects of behaviour, it can and perhaps must be divided into several curricular objectives expressing more specified objects. When we are already in this report giving examples of procedures and criteria headed by curricular objectives, we shall sometimes have reason to formulate a more specified curricular objective.

The verbs describing behaviour in curricular objectives

The objectives formulated by the LIGRU Project always begin with a verb, generally in the third person singular present tense, the subject "the pupil" being understood. We have worked with a list of suitable verbs but may be inclined to use a fairly small amount of them. "Gives an account of" is a common expression when we want to describe reproductional behaviour, "reflects upon" when we want to state higher cognitive behaviour, etc. In certain cases only the category of behaviour (in our taxonomy) is expressed, as in "Is emotionally involved with the characters and course of events in literary works". We could also have written "behaves in a higher cognitive way with regard to" instead of "reflects upon". But we thought this cumbersome and unnecessary.

If we use the expression "is emotionally involved with", it must, of course, often be apt to define the behaviour in a more specified way when stating a procedure and criterion objective: "enjoys", "disapproves of", etc. Also when using an expression such as "reflects upon", it may be desirable and, of course, permissible to use another verb in a procedure and criterion objective broken down from the curricular, if this seems more adequate. The condition is, however, that the behavioural category is not changed. We want to stress that the main purpose of the choice of a verb is that a behaviour of a certain type (in our taxonomy) should be explicitly stated.

The disposition of the discussion of the curricular objectives is as follows:

A. Teaching in order to bring about contacts with the art form literature (Object area: Aesthetic) (3.1)
   Functional (long-term) objectives (3.1.1)
   Sub-area: The literary works and their content (3.1.2)
   Sub-area: The form of literature (3.1.3)
   Sub-area: Evaluation of literary works (3.1.4)
   Sub-area: The authors (3.1.5)
   Sub-area: Literature in society (3.1.6)
   Sub-area: Literary creativity (3.1.7)

B. Teaching with the aid of literature when the objects of the expected behaviour do not belong to art (3.2)
   Object area: Mental hygiene (3.2.1)
   Object area: Ethical-social (3.2.2)
   Object area: Language-oriented (3.2.3)
   Object area: Society-oriented (3.2.4)
   Other object areas (3.2.5)

3.1 Teaching in order to bring about contacts with the art form literature (Object area: Aesthetic)

3.1.1 Functional (long-term) objectives

In the requirement analysis questionnaire, we had listed four objectives in the aesthetic area which we regarded as functional. They have all been placed in the upper half by the evaluators (a 6-point scale was used ranging from 0 to 5; the median is the median for the 38 goal descriptions belonging to this object area):

	Mean
Has a positive attitude to literature	4.5
Is in the habit of consuming literature	4.1
Selects his literature carefully	3.6
Keeps himself informed of what is going on in the literary world	3.2

- - - - - - - Median

These four functional objectives are not alien to the Swedish Comprehensive School Curriculum, even though the Curriculum does not differentiate between functional and objectives of other behavioural types.

"Has a positive attitude to literature" we thus find in the words: "A continuous programme for reading instruction implies among other things that the teacher... maintains the pupils' positive attitude to reading and, by means of books for children and young people, develops their interest in independent reading of more demanding literature" (General section, 133; Supplement. Swedish, 18). The statement: "The instruction in Swedish ought to stimulate the pupils' desire for reading, to arouse their interest in literature", placed in the paragraphs defined as expressing the goals for the subject Swedish (General section, 128), may also belong here. Formally, the objectives are conative, but it seems reasonable to regard them as functional.

"Is in the habit of consuming literature" is a goal found in expressions such as "Free reading is profitable for school work and can enrich the leisure time of the pupils during and after their school-days" (General section, 134; Supplement. Swedish, 22) and

"The teacher should at an early stage try to stimulate interested pupils to read in groups or in starting book-clubs" (Supplement. Swedish, 21).

"Selects his literature carefully" is manifested in: "In subjects dealing with aesthetic questions the problem of objectivity is brought to the fore when one has to form an opinion about different currents and trends in taste within literature, pictorial art, music, architecture, dramatic art and applied art... Working with this, the pupils get to know the problems of style and taste and increase their ability to consciously apprehend, acquire and appraise aesthetic qualities..." (General section, 43) and, more specifically concerning the media film and television: "Comparisons between the opinions of different critics can show how these opinions agree with one's own experience. The value of an independent attitude in the choice of programmes as well as to the programmes that one sees, should be stressed" (Supplement. Swedish, 24).

"Keeps himself informed of what is going on in the literary world" we find expressed in the following words: "A long-term objective ought to be to interest the pupils in taking part in the varied cultural life that man comes across in our society, and that is supplied by books, newspapers and journals, theatre, radio, film, and television. It should be important to the school to contribute to the creating of a candid attitude to cultural activities of different kinds and to get the pupils into the habit of following the development of forms of expression in, for example, literature, theatre, and film" (General section, 134; Supplement. Swedish, 22).

We think that we, with these expressions of the Curriculum in mind and with the support of the requirement analysis, can consider all four objectives as reasonable functional objectives.

<u>Functional (long-term) objectives for the teaching in order to bring about contacts with the art form literature:</u>

Has a positive attitude to literature
Is in the habit of consuming literature
Selects his literature carefully
Keeps himself informed of what is going on in the literary world

3.1.2 Sub-area: The literary works and their content

In the requirement analysis questionnaire we had ten objectives that we defined in our report as belonging to the sub-area "The literary works and their content". There was, however, another area defined as "The reception of the literary work by the consumer" that we now think should be combined with the first mentioned. Here we had six goal descriptions, but we have already classified three of them as functional ("Has a positive attitude to literature", "Is in the habit of consuming literature", "Selects his literature carefully"). Thus we shall consider here the evaluators' view on the following thirteen objectives:

	Mean
Derives pleasure from literary works (emotional)	4.6
Looks for literature on his own initiative (conative)	4.3
Is arrested by the excitement and atmosphere of literary works (emotional)	4.1
Reflects upon the people and course of events in literary works (higher cognitive)	3.9
Is emotionally involved with the characters and course of events in literary works (emotional)	3.5
Interprets the message of literary works (higher cognitive)	3.5
Is emotionally reached by the message of literary works (emotional)	3.4
- - - - - - - - -	Median
Reflects upon the similarities and differences between literary works from different periods (higher cognitive)	2.5
Takes an interest in the history of literature (conative)	2.4
Can give an account of the content of some literary works (reproductional)	2.3
Can give an account of the main outlines of the development of literature (reproductional)	2.2
Can list a number of book titles and/or authors (reproductional)	1.5
Can recite poetry by heart or quote passages from literary works (reproductional)	1.3

There may be reason for noting that among the seven objectives above the median, five are emotional or conative and only two (higher) cognitive, whereas among the six objectives below the median only one is conative and the other five cognitive (four of them reproductional). The conative one concerns the history of literature, and it is obvious that history is deemed unimportant - the three objectives dealing with this are placed below the median. There we also find knowledge of the content of (some specified, outstanding) literary works as well as the reciting of poetry and the quoting of passages from literary works.

The history of literature is almost absent in the Comprehensive School Curriculum, to . There are only passages aimed at the senior department. One mentions an example of deeper study: "As an exercise in deeper study in the last form, an introductory survey of modern Swedish literature starting with Strindberg can be suitable", immediately adding, however, that "literary currents ought to be touched upon with great caution" (Supplement. Swedish, 22). The same paragraph also speaks of "comparing earlier texts with more modern ones in order to show how authors from different times and countries treat similar motifs". The context does not seem absolutely clear, but it may be supposed that the Curriculum is also here speaking of the last form. The history of drama is mentioned specifically in connection with the study of drama in the senior department: "Outlook on the history of drama and theatre" (Supplement. Swedish, 15), "Orientation on the history and present development of the theatre can be given in connection with the pupils' theatre experiences" (Supplement. Art, 14; Art being an optional subject at the senior department).

The content of the literary works, that is, of some specified, outstanding works, is not stressed, either. Only the senior department is aimed at in the following passage: "In the senior department the presentations of lyric poetry will also have the purpose of making some of our most noted lyric poets known to the pupils" (Supplement. Swedish, 21).

We think that we can omit the objectives that ended up below the median in the requirement analysis. Perhaps we should not forget knowledge of contemporary authors of children's books. This question will, however, be dealt with in the sub-area The authors (3.1.6).

The objectives above the median are, on the other hand, stressed by the Curriculum.

"Derives pleasure from literary works" is already to be found on the first pages giving general aims and guide-lines: "Among other things the school must try to teach them to understand and enjoy art, literature, music and nature" (General section, 13).

"Looks for literature on his own initiative" is present in the passage: "Great care is to be devoted to stimulating the pupils' free choice in reading and borrowing of books. Free reading is profitable for school work and can enrich the leisure time of the pupils during and after their school-days. Thus the pupils should often be given time for silent reading of their own choice." (General section, 134; Supplement. Swedish, 22.) (Note: The second sentence expresses a functional objective and is, therefore, already quoted above. The conative objective in the first and third sentences is evidently seen as hierarchically subordinated to the functional.)

"Is arrested by the excitement and atmosphere of literary works" is, in fact, taken word for word from the Curriculum, where "humour" is also mentioned. "The pupils must be given an opportunity, relatively undisturbed, to experience a text, to be arrested by excitement, humour, and atmosphere, when they listen to reading as well as when they are wholly engaged in silent reading." (General section, 133; Supplement. Swedish, 20.)

"Reflects upon the people and course of events in literary works" and the related emotional objective, "Is emotionally involved with the characters and course of events in literary works", are both found in the expression: "A type of improvised creation... is a more or less sketchy dramatization of a narrative, a poem, a part of a novel, or the like, with the aim of effecting a personal experience of the text read. Such work should be founded on an analysis of motifs and characters" (Supplement. Art, 13). To be sure, this concerns only the senior department (Art being an optional subject at this department), but the following words are related to all departments and can be interpreted as a stressing of the emotional objective: "The discussions and tasks which in other cases occur ought to aim at giving a richer experience of the text, at absorbing the pupils

in what is read and at enticing their imagination into thoughts about the people and motifs of the text" (General section, 133; Supplement. Swedish, 20).

"Interprets the message of literary works" is clearly expressed in connection with films and television: "Such a method can among other things be suitable in order to reveal the message or the purpose of a film or a television programme" (Supplement. Swedish, 23), but also appears when the reading of poems is dealt with: "It is not necessary that the pupil understands every word; it is the total impression, the feeling and the message that have to be perceived" (Supplement. Swedish, 21).

In the question of the related emotional objective "Is emotionally reached by the message of literary works", we may once again refer to the passage already quoted: "The discussions and tasks which in other cases occur ought to aim at giving a richer experience of the text, at absorbing the pupils in what is read and at enticing their imagination into thoughts about the people and motifs of the text" (General section, 133; Supplement. Swedish, 20), since the not wholly clear word "motifs" may also include the message.

We could therefore be satisfied with listing the seven objectives above the median. There are, however, some points to be discussed.

The objective, "Is arrested by excitement and atmosphere of literary works" could, to a certain extent, be seen as a specification of "Derives pleasure from literary works". This is, of course, also valid for the objective, "Is arrested by the humour in literary works" which we will bring together with the former. We do not think, however, that we could substitute "Derives pleasure from literary works"by those more specified objectives. Deriving pleasure can have a broader signification.

In two objectives the pupil´s behaviour is described by the expressions "is emotionally involved with" and "is emotionally reached by". The reason for the choice of verb type in these goal descriptions was the wish to limit the number of items in the questionnaire. As was pointed out in the introduction to this chapter, it could be suitable to specify the emotional behaviour, by referring, for example, to enjoying or disapproving. We think it, however,

permissible to use the more general expressions in these cases, since the specified type of emotional behaviour is, to some extent, dependent on the literary work used in the instructional procedure. The objectives show that some type of emotional response is desired.

The conative objective, "Looks for literature on his own initiative", used in the requirement analysis and approved of by the evaluators, is perhaps too specified. With regard to the functional objective, "Has a positive attitude to literature", we should now like to formulate this objective rather generally: "Takes an interest in literature". The pupils' free choice in reading and borrowing of books, accentuated by the Curriculum, may perhaps in the first place be seen as a procedure chosen in order to reach this objective.

We thus propose the following seven objectives belonging to the sub-area The literary works and their content:

Objective 1: Derives pleasure from literary works (emotional)

Objective 2: Is arrested by the excitement, atmosphere and humour of literary works (emotional)

Objective 3: Takes an interest in literature (conative)

Objective 4: Reflects upon the people and course of events in literary works (higher cognitive)

Objective 5: Is emotionally involved with the characters and course of events in literary works (emotional)

Objective 6: Interprets the message of literary works (higher cognitive)

Objective 7: Is emotionally reached by the message of literary works (emotional)

3.1.3 Sub-area: The form of literature

The requirement analysis questionnaire had seven goal descriptions concerning the form of literature. Only one was placed above the median:

	Mean
Finds pleasure in appreciating the formal traits of literary works (choice of words, sentence structure, figurative language, rhythm, composition) (emotional)	3.2
- - - - - - - - - - Median	
Observes the stylistic features of literary works (choice of words, sentence structure, figurative language, rhythm) (higher cognitive)	2.7
Is interested in the form of literature (conative)	2.6
Reflects upon the composition of literary works (higher cognitive)	2.3
Can name different genres (reproductional)	2.1
Classifies a literary work (genres, motifs, etc) (higher cognitive)	2.1
Can give an account of principles concerning style, composition, rhythm, and figurative language (reproductional)	2.1

The Comprehensive School Curriculum seems to mention the vocabulary of literary theory only when the optional subject Art (senior department) is dealt with: "Teaching must be directed towards a gradually increased formation of concepts and an enlarged vocabulary by providing it with necessary terms from different artistic fields" (General section, 208; Supplement. Art, 14). (The reading of "belles lettres" is mentioned in this connection. Fictional literature is probably being aimed at.) Thus such vocabulary cannot be said to be stressed. The naming of different genres and the classifying of literary works are absent.

That stylistic features are to be observed is emphasized, however. "The reading of different kinds of literature is a natural way of ... developing the sense of language and style" (General section, 132; Supplement. Swedish, 16). "When the pupils are ready, their attention can also be drawn to style" (Supplement. Swedish, 20 f).

"Something about the means that make theatre effective" (middle department); "Information about the technical prerequisites of drama and theatre and their language of form" (senior department) (Supplement. Swedish, 15). The registering of composition is touched upon with regard to films and television programmes, when it is said that the pupils "express what they have experienced as essential key positions or turning-points in the film" (Supplement. Swedish, 23).

On the other hand, we have found no emotional (such as finding pleasure in appreciating the formal traits of literary works) or conative objectives (such as to be interested in the form of literature).

The examining of the Comprehensive School Curriculum thus seems to show a certain agreement between the Curriculum and the experts of the requirement analysis, but also a certain disagreement. That the experts in the first place have valued the emotional experience of the form of literature is interesting. When reporting on the requirement analysis we interpreted this in the light of the tendency to stress the receiver more than the work of art.

However, if we limit ourselves to the emotional objective placed above the median, the problem arises that some knowledge of and reflection upon the formal traits must be prerequisites of the emotional experience. If we are afraid of upsetting the emphasis on the emotional objective, there is the possibility of taking reproductional and higher cognitive behaviour into consideration only when constructing instructional procedures. But with regard to the existence in the Comprehensive School Curriculum of objectives concerning the observing of stylistic features, and seeing that the higher cognitive objective was the most valued among the six objectives below the median, we are also listing this objective. It is, however, supplemented by the emotional objective above the median in spite of the fact that it is absent from the Curriculum.

We thus propose the following two objectives belonging to the sub-area The form of literature:

Objective 8: Observes the stylistic features of literary works such as choice of words, figurative language, rhythm and composition (higher cognitive)

Objective 9: Finds pleasure in observing the formal traits of literary works such as choice of words, figurative language, rhythm and composition (emotional)

3.1.4 Sub-area: Evaluation of literary works

In the requirement analysis questionnaire we had four goal descriptions concerning the evaluation of literary works. They got the following placings:

	Mean
Evaluates literature on the basis of his own criteria (higher cognitive)	3.2
Seeks criteria in order to be able to evaluate literature in a better way (conative)	3.1
Creates his own criteria for evaluating literature (creative)	3.1
	- - - - - - - - - - Median
Evaluates literature on the basis of criteria laid down by others (higher cognitive)	1.4

The functional objective, to which the objectives in this sub-area should contribute, is "Selects his literature carefully". Some corresponding expressions in the Comprehensive School Curriculum have been quoted in 3.1.1. The more general statement "discusses literature" can be seen as a description of procedure, but may perhaps sometimes be interpreted as an objective concerning evaluation, for example: "The pupils ought to be given many opportunities of discussing poems spontaneously" (Supplement. Swedish, 21). A critical contents analysis could also be a form of evaluation: "Instruction in comics ought to be pursued in connection with the subject Swedish, and from the beginning aim at getting the pupils into the habit of making a critical contents analysis" (Supplement. Drawing, 24).

The expression "applies criteria" seems, however, to be absent. Nor is the problem discussed as to whether the criteria should be those laid down by experts or the consumer's own.

In the material from our goal document analysis we find several different expressions concerning the evaluation of literary works such as "judges books through distinguishing genuine emotions from facile explanations and argumentation", "discovers weak passages in a book like superficial presentation", "distinguishes between

literature that is original and imaginative and that which depends upon formula and cliché", "recognizes the story that is organic, that is held together with a basic underlying truth", "evaluates the structure of the plot, validity of theme, authenticity of setting, depth and realism of characterization,use of figurative language". We did not list such different criteria in the questionnaire, however, thinking that the choice of criteria belonged to the choice of procedures.

The distinction between evaluation through the pupils' own criteria and through criteria laid down in a standard curriculum or chosen by the teacher, also to be found in the material from the goal document analysis, was, on the other hand, introduced in the questionnaire. The view of the evaluators in this case is quite definite. The pupils' own criteria are preferred.

If his own criteria are to be applied by the pupil, he must first seek such criteria. We had put two goal descriptions in the questionnaire, "Seeks criteria in order to be able to evaluate literature in a better way" and "Creates his own criteria for evaluating literature". The first one was regarded as conative, the second as creative. On second thoughts we are inclined to think that the two goal descriptions are fairly synonymous and that the evaluators may have regarded them as such (they have got the same mean). Creating, in the real sense of the word, of new criteria for evaluating literature is not easy for the specialist in the field and hardly a behaviour to be expected of the pupils in the Comprehensive School.

The choosing of criteria pre-supposes a realization that there are differences between literary works, knowledge of possible criteria and reflection upon them. We think that the active reflection upon and discussion of evaluative criteria should be put forward as one of the objectives of this sub-area. What we and the evaluators really mean by seeking and creating criteria is perhaps the independent evaluation of literary works, which implies an application of criteria at one's own option. This will mean that we are proposing only higher cognitive objectives (and evaluation is a higher cognitive behaviour). The conative aspect is, however, comprised as a prerequisite for the latter objective.

We thus propose the following two objectives belonging to the sub-area Evaluation of literary works:

Objective 10: Reflects upon possible criteria for literary evaluation (higher cognitive)

Objective 11: Evaluates literature in an independent way, applying criteria according to his own choice (higher cognitive)

3.1.5 Sub-area: The authors

This sub-area could be said to be represented by five goal descriptions in the requirement analysis questionnaire. (Strictly speaking, one concerns not the authors, but the history of literature. The authors may belong to what is taught in this connection, however.) The evaluators' view on those five objectives is as follows:

	Mean - - - - - - - - - - -Median
Is interested in knowing more about the author (conative)	2.5
Takes an interest in the history of literature (conative)	2.4
Reflects upon the connection between the life and work of the author (higher cognitive)	2.3
Reflects upon the literary creative process (higher cognitive)	2.0
Can list a number of book titles and/or authors (reproductional)	1.5

There is a passage in the Comprehensive School Curriculum that could be interpreted as implying objectives belonging to this sub-area: "When pupils are absorbed in the reading of a text, it would sometimes be advisable to pay more thorough attention to the author of the text. The teacher can tell the pupils about him himself, or one or a couple of pupils can search for information about the author. The pupils often take an interest in knowing something of the human being behind the work. Pictures of an author and his environment, episodes from his life, the author's own voice on record or tape can increase the interest in reading his works. One also ought to take advantage of any opportunity to invite authors to the school to talk about their work, read from their writings and talk with their readers." (Supplement. Swedish, 22.)

It seems likely that the low placing of the objectives concerning the author in the requirement analysis has a good deal to do with a dissociation from what seems to be old-fashioned instruction in author biography. It is indeed striking that not one of the objectives

are put in the upper half. In reporting the requirement analysis we have interpreted this fact as a manifestation of a general trend to emphasize the literary response rather than the literary work.

We have, however, a functional objective which we ought to consider in this connection: "Keeps himself informed of what is going on in the literary world". This is a long-term objective, but it could also appear as a functional objective during school-days. The objective could be seen as stating that the pupil is keeping himself informed of his own literary surroundings, which should mean of new children's books, films, etc.

In this connection we would like once again to consider the following words of the Curriculum, quoted in 3.1.1, and now from a particular viewpoint: "A continuous programme for reading instruction implies, among other things, that the teacher... maintains the pupils' positive attitude to reading and, by means of books for children and young people, develops their interest in independent reading of more demanding literature" (General section, 133; Supplement. Swedish, 18). The special viewpoint is the distinction between "books for children and young people" and "more demanding literature". We think that this distinction is hardly a happy one. It could easily be thought to imply that a dividing line could be drawn between children's books and "real" literature. There are qualitative differences in literature for children in the same way as in literature for adults. But the most outstanding works for children belong to "world literature". We want to train the children to get used to acquainting themselves with such authors as belong to "world literature". Taking the pupil characteristics into consideration, it seems most appropriate, at least at the junior and middle departments, to interpret this as authors of children's books belonging to "world literature".

The place of children's books in the Curriculum is not wholly clear. They are mentioned several times, but it may be that they are recommended mostly as a means for the reading of "more demanding" literature. The paragraphs captioned Goals (for the subject Swedish) contain the words: "Through reading literature suited to their developmental level, the pupils ought to become acquainted with some

important authors, mainly from recent times" (General section, 128). One could interpret this along the lines of our previous reasoning: The literature aimed at should be modern children´s books, films etc, which by definition are produced with regard to the "developmental level" of the pupils. It may be, however, that this is not the intention. The statement can also be interpreted as referring to modern adult literature, and the reference to the "developmental level" as implying that the selection is made according to the capacity and interests of the pupils. This interpretation becomes likely when one notes that the same words are used when the "main items" of the senior department (school years 7-9) are enumerated: "In their reading of literature, the pupils ought to become acquainted with some important authors, mainly from contemporary times" (General section, 130). However, when the Curriculum deals with Danish and Norwegian literature, it is stressed that the school library must contain books for children and young people in those languages. Through access to such books "the teacher has an opportunity of stimulating the pupils into free reading and increased acquaintance with Scandinavian literature for children and young people" (Supplement. Swedish, 36).

What we have asserted is that all children ought to make contacts with the child culture created by adults, and that, if the pupils keep themselves informed of contemporary literary child culture, this could be hoped to contribute to one of the functional objectives of the Comprehensive School. Besides, knowledge of prominent authors of children´s books will be of use to the pupils even as adults, and not only with regard to their role as parents. The long-term objective we are hoping for is that they, as adults, will keep themselves informed of new literature on the whole; of course of new literature for adults, but also of new literature for children.

We therefore think that one objective should concern knowledge of prominent authors of contemporary children´s books and some of their works. This reasoning does not prevent one from paying attention to authors of adult literature, too. The experts of the requirement analysis do not seem to attach great weight to objectives concerning the authors, but some authors of adult literature should surely be known at the senior department.

We must, however, also train more specifically the habit of following what is going on in the literary world. In the individual such a habit may most easily manifest itself for the first time as an interest in one or several favourite authors whose new publications are looked forward to.

We thus propose the following two objectives belonging to the sub-area The authors:

Objective 12: Mentions some prominent authors of contemporary (children´s) literature and examples of their works (reproductional)

Objective 13: Is interested in some authors of (children´s) books (conative)

3.1.6 Sub-area: Literature in society

The requirement analysis questionnaire had four goal descriptions concerning literature in society. One of those ("Keeps himself informed of what is going on in the literary world") we have already listed as functional. The other three got the following placings:

	Mean
Can give an account of how to obtain information about literature and how to gain access to literature(reproductional)	3.4
Reflects upon the importance of literature to man (higher cognitive)	3.3
- - - - - - - - - Median	
Can give an account of the book´s progress from the author via the publisher to the bookseller and library (reproductional)	1.6

There it not much of this kind in the Comprehensive School Curriculum. But some objectives must be considered to be subordinate to the functional objective, "Keeps himself informed of what is going on in the literary world", which we have understood to be present in the passage quoted in 3.1.1: "A long-term objective ought to be to interest the pupils in taking part in the varied cultural life that man comes across in our society and that is supplied by books, newspapers and journals, theatre, radio, film, and television. It should be important to the school to contribute to the creating of a candid attitude to cultural activities of different kinds and to get the pupils into the habit of following the development of forms of expression in, for example, literature, theatre, and film." These sentences are also preceded by the following: "It is important that the pupils, already at school, become acquainted with different kinds of cultural activity of society. Visits, for example, to the libraries and museums of the district ought to be normal features of instruction." (General section, 134; Supplement. Swedish, 22.) - In connection with information about professional theatre the expression "the function of the theatre in society" is found (Supplement. Swedish, 12).

When discussing the sub-area The authors, we have maintained that the functional objective, "Keeps himself informed of what is going on in the literary world", should be given a foundation at school by the pupils' contact with the literary culture, not least with the literary child culture created by adults. Knowledge of prominent authors of contemporary (children's) literature and some of their works was therefore included in our list of objectives. It seems logical that we formulate an objective concerning the production and distribution of (children's) books, theatre and films in the same way.

The evaluators of the requirement analysis have differentiated in a very pronounced way between the two objectives above and the one below the median. In comparing the approved objectives and the one not accepted, we can discern the concentration of interest in the receiver. It will seem that the evaluators have meant that it is important that the literary consumer knows how to obtain information about literature and how to gain access to it, but that it is not important to have knowledge of the productive process itself. When formulating the objective, "Gives an account of how to obtain information about (children's) books, theatre, films, etc. and how to gain access thereto", we think of the knowledge of how to obtain information on the recent production of books, theatre, and films, how to find books at the booksellers and at the libraries, and how to find out about theatrical, cinema, etc. performances.

The formulation of the objective, "Reflects upon the importance of literature to man", approved of by the evaluators, could in our opinion be improved through stressing the importance of literature to children as well as to adults.

We thus propose the following two objectives belonging to the sub-area Literature in society:

Objective 14: Gives an account of how to obtain information about (children's) books, theatre, films, etc. and how to gain access thereto (reproductional)

Objective 15: Reflects upon the importance of literature to children and to adults (higher cognitive)

3.1.7 Sub-area: Literary creativity

Four goal descriptions concerning the pupils' literary creativity were incorporated in the requirement analysis questionnaire. The result was as follows:

	Mean
Finds satisfaction in expressing himself in a literary form (emotional)	3.5
Gives expression to his experiences in a literary form (plays with words, tells stories, writes poetry, etc) (creative)	3.4
- - - - - - - - - - - Median	
Re-creates his literary experiences through dramatization, painting, composing, etc (creative)	3.0
Pictures in his imagination characters and the course of events in literature (creative)	2.9

The Comprehensive School Curriculum clearly stresses creative behaviour with regard to literature.

When the Curriculum says that "reading fictional literature often gives a greater imaginative experience" (that is, than reading ordinary prose) (Supplement. Swedish, 20), this imaginative experience must be an implicit objective. This must also be the case when the suitability of utilizing radio plays is maintained: "Performances of radio plays can be taped and... become the object of deeper studies in the group. Moreover, the pupils become creative to a greater extent than when they see plays on television or on the stage, since they have to form conceptions of characters and environments in the play. In that way radio theatre develops imagination and the talent for active listening." (Supplement. Art, 14.) The latter text, where the wording of the requirement analysis questionnaire item, "Pictures in his imagination characters and the course of events in literature", is encountered, belongs to an optional subject in the senior department. But this objective must also be the tenor of the former text, which has reference to all pupils.

"Re-creates his literary experiences through dramatization, painting, composing, etc" is encountered in the following expressions of the Curriculum: "One can play at situations and environments starting from ... fairy tales, myths and stories, lyric poetry, films, comics, television and radio programmes" (Supplement. Swedish, 8), "An eventful story, a fairy tale or other literary material in verse or prose can be retold by the pupils and be illustrated with, for example, a series of pictures, sound tape, sound tape with slides, film, choral speech, dramatization, singing and playing" (Supplement. Swedish, 19), "Considerable time ought to be devoted to the pupils' free pictorial narrative, which gives them an opportunity to give personal expression to experiences and ideas. Stimulation can be got from... drama, film, fairy tales, and stories" (General section, 153), "Drawing, painting, modelling and other creative manual work included in the subject "hembygdskunskap" (which is a subject in the junior department comprising local history, geography and nature studies) should be given considerable scope in teaching. It ought to give the pupils an opportunity to describe experiences freely and to illustrate stories, fairy tales, songs, and games from their own imagination" (General section, 181).

"Gives expression to his experiences in a literary form" we find in passages such as "Lyric attempts by the pupils must be supported and encouraged" (General section, 133; Supplement. Swedish, 22), "For school beginners drawing and painting is a preliminary stage to writing. The children give explanations of their drawings... The accounts gradually take the form of short fairy tales or stories" (General section, 134; Supplement. Swedish, 26), "A free written narrative will naturally dominate during the first school years. At all stages this form of writing ought to be encouraged and stimulated ... As in oral presentation, stories with material from the pupils' own imagination as well as from reality will dominate throughout their school-days" (Supplement. Swedish, 26), "The pupils' mainly improvised dramatic creativity, as well as their experience of dramatic literature and the art of presentation, are of importance for the development of personality" (General section, 132; Supplement. Swedish, 7), "Writing in connection with free dramatization can, as early as from the junior department, be undertaken by two or more pupils working together... At the higher stages interested pupils can produce scenes, plays and film scripts" (Supplement. Swedish, 26).

The emotional objective, "Finds satisfaction in expressing himself in a literary form", does not seem to be stated explicitly in the Curriculum. It can, however, be supposed to be implicit in some of the passages quoted above.

In the requirement analysis two of the goal descriptions ended up above the median and two below. The distinction can be interpreted as an expression of the general tendency among the evaluators to stress the receiver rather than the literary works. The two goal descriptions above the median deal with the expression of the pupil's experiences, in the two below the median, existing literature is the basis of creativity. We can note, however, that the two objectives placed somewhat lower are only just below the median.

We think that we should also attach importance to these two latter objectives with regard to the wording of the Comprehensive School Curriculum. But they could perhaps be united in one, an objective expressing a re-creating of the literary experiences in the imagination, for example, manifesting itself as retelling, playing, painting, etc.

It seems absolutely clear that an objective concerning the pupil's expression of his own experiences in a literary form should be formulated. But it may not be necessary to include the emotional objective, "Finds satisfaction in expressing himself in a literary form", too, since literary creativity does not seem possible without such an emotional experience.

We thus propose the following two objectives belonging to the sub-area Literary creativity:

Objective 16: Re-creates his literary experiences in his imagination (for example, by retelling, playing, painting, etc.) (creative)

Objective 17: Gives expression to his experiences in a literary form (creative)

3.2 Teaching with the aid of literature when the objects of the expected behaviour do not belong to art

The general problems that we encounter when we proceed to the curricular objectives of object areas other than the aesthetic have been dealt with at the beginning of this chapter. Since we are taking, as we have done above, the results of the requirement analysis into consideration in the following discussion, we must also add here a description of the second section of the requirement analysis questionnaire, the section that dealt with objectives other than aesthetic ones.

In this second section we had listed seventy-two goal descriptions. They were divided among the four object areas, where we, in the goal document analysis, had registered most goal descriptions, viz. the area of mental hygiene, the ethical-social area, the language-oriented area, and the society-oriented area. For each object area we had selected three object sub-areas that together were to represent the object area. The four object areas will be dealt with in 3.2.1 - 3.2.4. We think it beyond question that those four are the object areas where literature has the most important role to play as an educational aid. There are, however, also other object areas represented in the goal document analysis, and these areas will be dealt with in 3.2.5.

The items in the second section of the questionnaire were constructed in a different way to the items in the first section. We tried to utilize the taxonomic approach through constructing for each object sub-area a goal description belonging to each one of the six behavioural types of the taxonomy. This was done in order to help the evaluators not overlook any of the behavioural types. In selecting the object sub-areas, we had our goal document analysis in mind. The material from this analysis did not contain goal descriptions representing all behavioural types in the case of all twelve object sub-areas, however. We therefore supplemented our own constructions. The evaluators always had, of course, an opportunity to reject them.

The goal descriptions were valued in two respects. We asked for an assessment of the usefulness of literature as a means of reaching

the objectives, but also of the importance of the objectives themselves. Our interpretation of the evaluators' answers was made through listing the objectives belonging to the upper half regarding both the usefulness of literature as a means of reaching the objectives and the importance of the objectives. This procedure meant a rigorous sorting out of objectives, but we thought that the remaining ones should be ones which the expert group had regarded as important objectives of the Comprehensive School, and ones for which literature was thought to be a first-rate means. In this way we got twenty-three objectives. The choice of the medians as dividing lines is, of course, arbitrary, and the separate items can therefore be discussed anew.

We must take these characteristics of the requirement analysis into consideration when we try to use the results for our present purpose. There is also another feature that we have to observe.

One of the goal descriptions in all twelve object sub-areas was defined as a functional objective. In our model for a curriculum, an object area should be headed by one or more functional (long-term) objectives. If any curricular objectives at all are listed in an object area, they must be seen as leading to a functional objective. This was not pointed out in the requirement analysis questionnaire, however. The evaluators' choice was free, and so only three of the twelve functional objectives in the questionnaire got into the list of curricular objectives that we, in an earlier report, presented as an interpretation of the requirement analysis. In a sense, our question as to how useful literature is as a means of reaching a certain functional objective was meaningful, since literature can be used to train and stimulate behaviours described in objectives subordinated to the functional. But it could also be maintained that the interesting question concerning a functional objective is merely how important it is. Since we need more functional objectives than the three selected, it is of interest that if we only take the evaluators' view on the importance of the functional objectives into consideration, nine of the twelve were placed above the median.

3.2.1 Object area: Mental hygiene

In the requirement analysis questionnaire, the three sub-areas in the object area of mental hygiene were:

1) The pupil´s traits, needs, problems and behaviour
2) Meaningfulness as opposed to alienation
3) Identification - projection

The formulated functional objectives belonging to these object sub-areas got the following assessments with regard to their importance in relation to the overall objectives of the Comprehensive School (the median is the median for all 72 items in the second section of the requirement analysis questionnaire):

	Mean
Object sub-area 1. Develops his personality according to his capabilities and opportunities	4.6
Object sub-area 2. Looks on his life as meaningful	4.2
- - - - - - - - - Median	
Object sub-area 3. Solves his problems with the help of models found in others	2.6

The difference between the first two and the third objectives is also found when we list the assessed importance of the five hierarchically subordinated objectives of each sub-area. The two highly valued functional objectives are both connected with four objectives above the median, whereas the more or less rejected functional objective is connected only with one objective above the median.

That four of the objectives in the sub-area "Identification-projection" are placed below the median does not imply that the evaluators have regarded literature as a bad means of reaching them. On the contrary, the means for the assessment of the usefulness of literature lie above the median for all six objectives including the functional. The rejection of the functional and four other objectives may have something to do with the opinion that identification and projection are not goals but rather means to the solving of one´s problems, to a stable personality.

In the Comprehensive School Curriculum some expressions of goals of mental hygiene are perhaps found in connection with a mention of literature. A very general statement is that "texts that absorb the pupils may give a valuable contribution to the development of their personality" (General section, 132; Supplement. Swedish, 16). "Development of personality" can, of course, mean different things. That literature contributes to the understanding of oneself may be expressed in the words: "Descriptions in which the young readers recognize themselves... have their place in the reading programme of the school" (Supplement. Swedish, 20).

However, without at the same time mentioning literature we find the Curriculum speaking of goals of mental hygiene in the more general statement: "Care for the pupil´s mental... health should characterize the work and working milieu of the school" (General section, 14), and in the more specified expressions "To create self-confidence in the pupil" (General section, 13), "The pupils must be able, as objectively as possible, to judge their qualifications for different courses of study and professions" (General section, 13).

Our task is not to formulate the goals of mental hygiene of the Comprehensive School. But taking the quoted formulations of the Curriculum into consideration, the evaluators´ assessment of the functional objectives in our questionnaire, and, we think, also the certain vagueness of our formulation of the first functional objective, we could perhaps take it for granted that the following objectives may be seen to be at least <u>some of the functional (long-term) objectives for the teaching in the object area of mental hygiene:</u>

Is accustomed to judging his own capabilities and opportunities
Is a self-confident, stable person
Looks on his life as meaningful

The question then arises as to which <u>subordinated curricular objectives</u> could be trained and stimulated with the aid of the art form termed literature. We give here the fifteen objectives in this object area, presented in the requirement analysis questionnaire, and the evaluators´ view on the importance of the objectives as well as on the usefulness of literature as a means of reaching the objectives.

When a mean lies above the median we supplement the sign +, when the mean lies below the median the sign -.

	Means	
	Importance of objective	Usefulness of literature
Can give an account of the traits, needs, problems and behaviour of man (reproductional)	3.7 +	3.9 +
Reflects upon his own traits, needs, problems and behaviour (higher cognitive)	3.9 +	3.6 +
Finds satisfaction in being able to understand himself (emotional)	3.6 -	3.0 -
Endeavours to understand himself (conative)	4.2 +	3.4 +
Finds a personal solution to his problems (creative)	4.2 +	3.1 -
Can give an account of various alternatives one can choose between in life (reproductional)	2.9 -	3.0 -
Reflects upon which factors make life meaningful (higher cognitive)	4.0 +	3.6 +
Feels security and a sense of belonging in the world (emotional)	4.0 +	2.6 -
Strives for a meaningful life (conative)	4.4 +	3.0 -
Finds personal ways of making life meaningful (creative)	4.3 +	3.1 -
Can give an account of people who have been presented as ideals (reproductional)	2.4 -	3.4 +
Finds thoughts and problems in others that he experiences as vital to himself (higher cognitive)	3.8 +	4.1 +

(continued)

Finds an outlet for his own emotional needs through identifying himself with others (emotional)	3.1 -	3.8 +
Looks for others to identify himself with (conative)	2.5 -	3.6 +
Creates characters in his imagination to identify himself with (creative)	1.9 -	3.5 +

Taking the objectives belonging to the upper half, regarding both the importance of the objectives and the usefulness of literature as a means of reaching the objectives, five objectives are selected.

One of these, the reproductional objective, "Can give an account of the traits, needs, problems and behaviour of man", had its equivalent in the ethical-social object area: "Can give an account of the traits, needs, problems and behaviour of other people". As will be seen in the next section, this objective was not likewise placed in the upper half regarding its importance as an objective. Perhaps the most important thing is the higher cognitive reflection upon the traits, needs, problems and behaviour of the individual pupil as well as of other people. Knowledge of such traits etc. may follow from this reflection. These considerations have led us to exclude this reproductional objective.

One further objective seems to be worthy of discussion: "Finds an outlet for his own emotional needs through identifying himself with others". Of the remaining objectives, this is the objective that got the highest mean concerning the usefulness of literature as a means of reaching the objectives. It also expresses a view on the value of literature that is often encountered. We have deemed it reasonable to introduce this objective in our list.

We thus propose the following five subordinated curricular objectives belonging to the object area of mental hygiene, which could be stimulated and trained with the aid of the art form literature:

Objective 18: Reflects upon his own traits, needs, problems and behaviour (higher cognitive)

Objective 19: Endeavours to understand himself (conative)

Objective 20: Finds thoughts and problems in others that he experiences as vital to himself (higher cognitive)

Objective 21: Finds an outlet for his own emotional needs through identifying himself with others (emotional)

Objective 22: Reflects upon which factors make life meaningful (higher cognitive)

3.2.2 Object area: Ethical-social

In the requirement analysis questionnaire the three sub-areas in the ethical-social object area were:

1) The traits, needs, problems and behaviour of other people
2) Interaction between individuals within such groups as family-units, groups of colleagues
3) Moral questions

The formulated functional objectives belonging to these object sub-areas got the following assessments with regard to their importance (the median is the median for all 72 items in the second section of th. questionnaire):

	Mean
Object sub-area 2. Respects and co-operates with others	4.7
Object sub-area 1. Is tolerant, ready to help, and generous	4.6
Object sub-area 3. Acts in accordance with ethical principles	4.0
	- - - - - - - - - - Median

The fact that all three objectives, with regard to the usefulness of literature as a means of reaching them, were placed below the median, cannot prevent us from considering them as reasonable functional objectives in the ethical-social area. The Comprehensive School Curriculum also has equivalent expressions.

However, the first two objectives seem to have a lot in common, and we shall bring them together in one formulation, choosing the expression: "Respects and co-operates with others". The connection is demonstrated when we quote the following passages in the General section of the Curriculum: "The school ought to bring up for discussion and elucidation the differences that exist between the values of different groups and individuals" (13), "The school ought to create understanding of those groups which have special problems in modern society. These principles also ought to characterize the attitude towards other nations and national groups" (14) - these two passages implying the implicit goals or goal "respects others", "is tolerant" -, "To develop his desire for a sound co-operation with

others" (13), "The school ought to lay the foundations of and further develop those traits in the pupils which can support and strengthen democracy´s principles of tolerance, co-operation and equality between people" (14 f), "It is important that the pupils get used to being ready to help and to co-operate with everybody" (15).

The third objective is found in: "The school has to give him (the pupil) a good idea of the values and principles which uphold the legal system in our democratic society. He must be fully aware of the meaning of such concepts as justice, honesty, consideration, and tolerance" (13), "It is a main aim to arouse respect for truth an. justice, for man´s intrinsic value, for the inviolability of human life and thus also for the right to personal integrity" (15).

The formulation "ethical principles" could perhaps lead to the question: what ethical principles? We will therefore write: "the ethical principles of his society".

These functional objectives are also encountered in connection with literary instruction: "The behaviour and responses of people and their relations to other people often form the core of the contents of films and television programmes. In talks about films and television programmes it can be convenient to make use of the pupils´ interest in other people. The discussion can at the same time give rise to less rigid views" (Supplement. Swedish, 24),"The reading of fictional literature often offers unsought-for opportunities to discuss everyday ethical and social problems. Among other things it gives opportunities to develop the social responsibility of the pupils and their feeling of being allied to people belonging to other races, cultures, and environments" (General section, 133; Supplement. Swedish, 21).

We shall thus regard the following as <u>two of the functional (long-term) objectives for the teaching in the ethical-social object area:</u>

Respects and co-operates with others

Acts in accordance with the ethical principles of his society

For the discussion of the subordinated curricular objectives, we are giving the fifteen objectives in this object area presented in the requirement analysis questionnaire, and the evaluators' view on the importance of the objectives as well as on the usefulness of literature as a means of reaching the objectives (using also the signs + and - in order to indicate if the means lie above or below the median).

	Means	
	Importance of objective	Usefulness of literature
Can give an account of the traits, needs, problems and behaviour of other people (reproductional)	3.2 -	3.7 +
Reflects upon the traits, needs, problems and behaviour of other people (higher cognitive)	4.0 +	3.9 +
Shares the feelings of other people experiencing their needs and problems (emotional)	4.2 +	3.9 +
Takes an interest in the traits, needs, problems and behaviour of other people (conative)	4.2 +	3.8 +
Finds a personal way of giving adequate help to people with problems (creative)	4.0 +	3.0 -
Can give an account of factors important for the relations within such groups as family-units, groups of colleagues (reproductional)	2.8 -	2.9 -
Reflects upon factors important for the relations within such groups as family-units, groups of colleagues (higher cognitive)	3.6 -	3.3 +
Feels an affinity with other people (emotional)	4.4 +	3.3 +

(continued)

Takes an interest in the relations within such groups as family-units, groups of colleagues (conative)	3.6 -	3.3 +
Finds a way to co-ordinate the relations within groups to which he himself belongs (creative)	3.7 +	2.7 -
Can give an account of ethical norms (reproductional)	2.8 -	3.2 -
Reflects upon ethical norms (higher cognitive)	3.9 +	3.6 +
Feels a moral commitment (emotional)	4.0 +	3.5 +
Seeks a moral norm (conative)	3.9 +	3.4 +
Finds his own ways of solving moral problems (creative)	3.7 +	3.2 -

Seven of these objectives are placed in the upper half regarding both the importance of the objectives and the usefulness of literature as a means of reaching the objectives.

In the first sub-area we thus find the objectives"Reflects upon the traits, needs, problems and behaviour of other people", "Shares the feelings of other people experiencing their needs and problems" and "Takes an interest in the traits, needs, problems and behaviour of other people".

Only one objective belonging to the second sub-area was placed above both medians: "Feels an affinity with other people". However, we should like to discuss two further objectives that were placed in the upper half regarding the usefulness of literature as a means of reaching them and only slightly below the median regarding their importance: "Reflects upon factors important for the relations within such groups as family-units, groups of colleagues", and the corresponding conative objective, "Takes an interest in the relations within such groups as family-units, groups of colleagues". The Comprehensive School Curriculum has expressions that point in this direction, formally to the higher cognitive objective. In connection with exercises in senior forms leading to dramatic shaping, it says: "Situations and courses of events which imply the study of relations

between individuals and groups... Starting points for improvisations: ... Parts of novels, short stories, lyric poetry, films, television and radio programmes" (Supplement. Swedish, 14). When the Curriculum deals with the subject Child theory in the senior department, it also mentions: "Discussion about the pressure to conform to traditional roles that young parents may come across in literature, mass media, and the like" (Supplement. Domestic science. Child theory, 29). We think that we could introduce both the higher cognitive and the conative objective in our list.

It is interesting to note the high assessment of three objectives in the third sub-area: "Reflects upon ethical norms", "Feels a moral commitment", and "Seeks a moral norm". This shows that the evaluators did not hesitate when faced with the words "ethical" and "moral". The passage on ethical education in the Curriculum of 1962 is retained in the Comprehensive School Curriculum of 1969, but with a painstaking purge of the word ethical (cf. the Curriculum of 1969, General section, 13 with the Curriculum of 1962, 16), but evidently there is no justification for the apparent dread of this word.

We thus propose the following nine subordinated curricular objectives belonging to the ethical-social object area, which could be stimulated and trained with the aid of the art form literature:

Objective 23: Reflects upon the traits, needs, problems and behaviour of other people (higher cognitive)
Objective 24: Shares the feelings of other people experiencing their needs and problems (emotional)
Objective 25: Takes an interest in the traits, needs, problems and behaviour of other people (conative)
Objective 26: Reflects upon factors important for the relations within such groups as family-units, groups of colleagues (higher cognitive)
Objective 27: Feels an affinity with other people (emotional)
Objective 28: Takes an interest in the relations within such groups as family-units, groups of colleagues (conative)
Objective 29: Reflects upon ethical norms (higher cognitive)
Objective 30: Feels a moral commitment (emotional)
Objective 31: Seeks a moral norm (conative)

3.2.3 Object area: Language-oriented

In the requirement analysis questionnaire, the three sub-areas in the language-oriented object area were:

1) Vocabulary
2) Grammar
3) Communication

The formulated functional objectives belonging to these object sub-areas got the following assessments with regard to their importance (the median is the median for all 72 items in the second section of the questionnaire):

	Mean
Object sub-area 3. Is able to communicate with others	4.7
Object sub-area 1. Uses words correctly	4.0
- - - - - - - - - - - Median	
Object sub-area 2. Speaks and writes in accordance with the grammatical rules	3.2

Like the functional grammatical objective, all subordinated objectives in the sub-area Grammar were placed below the median with regard to their importance. On the other hand, not only the functional but also four of the five other objectives in the sub-area Vocabulary were placed above the median. With regard to the sub-area Communication, only one of the subordinated objectives got above the median like the functional, however: the emotional objective "Enjoys being able to communicate with other people".

The introductory passages of the Comprehensive School Curriculum, "Aims and guide-lines", only speak of language-oriented objectives when mentioning "basic language skills" (General section, 12). The paragraphs captioned "Goals (for the subject Swedish)" contain the following expressions: "Basic skills in listening, seeing and speaking, reading and writing", "Ability to understand and form an opinion on what he hears, sees and reads", "To express himself simply and clearly in speech and writing", "Desire to read", "Cultivating their sense of the language", "Independent and creative linguistic activity", "Interest in their own language and a desire to take care of it" (General section, 128).

The concept of language training is nowadays often defined with a wide scope. It can, for example, be associated with thinking (one must be able to think before one can express oneself), mental health (the clear linguistic expression is evidence of a personality in a state of equilibrium), social interplay (language is the most important instrument for communication with other people), art (literature is the art of language). Literature may be a reasonable tool in all these connections.

Such a wide definition is, of course, possible. However, when we try to define the objectives of literary instruction by using our taxonomy, we place the above-mentioned goals in other object areas than the language-oriented. We have already listed objectives of mental hygiene and ethical-social objectives. In 3.2.5 we shall deal with the logic-oriented objectives. Objectives concerning literature as the art of language we have classified as aesthetic. The pupils' creating of literary products also belongs here.

There must, however, remain language-oriented objectives in a narrow sense, for which literature can be a valuable aid. Two objectives, regarded as functional, were accepted by the evaluators: "Is able to communicate with others" and "Uses words correctly". Now, it can, of course, be said that words are very important for linguistic communication, and it may not be necessary to list the use of words as a separate functional objective. It may be pointed out that the pupil is acting both as a sender and as a receiver; the expression "uses" words could seem to denote active vocabulary only. We have therefore explicitly stressed both the sender and the receiver aspect in the proposed objective.

As the functional (long-term) objective for the teaching in the language-oriented object area that concerns us here we shall thus regard:

Communicates linguistically both as a sender and receiver

For the discussion of the subordinated curricular objectives we give the evaluators' view on the fifteen subordinated objectives in this object area in the same manner as when we dealt with the two previous object areas:

	Means	
	Importance of objective	Usefulness of literature
Has a rich vocabulary (reproductional)	4.6 +	4.6 +
Reflects upon his and other people's choice of words (higher cognitive)	3.7 +	4.0 +
Finds satisfaction in a correct and varied choice of words (emotional)	3.7 +	3.7 +
Is interested in increasing his vocabulary (conative)	4.4 +	4.3 +
Forms his own new or compound words (creative)	2.6 -	3.1 -
Can give an account of grammatical rules (reproductional)	2.3 -	2.2 -
Makes observations concerning the rules for the use of language (higher cognitive)	3.0 -	3.1 -
Reacts emotionally to correct and incorrect language (emotional)	2.7 -	3.0 -
Takes pains to speak and write in a grammatically correct way (conative)	3.3 -	3.1 -
Varies his sentence structure in a personal way (creative)	3.6 -	3.7 +
Can give an account of the factors which are of importance for linguistic communication (reproductional)	2.4 -	2.7 -
Reflects upon the factors which are of importance for linguistic communication (higher cognitive)	3.1 -	2.9 -
Enjoys being able to communicate with other people (emotional)	4.0 +	3.2 -
Seeks to obtain a knowledge of the factors which are of importance for linguistic communication (conative)	3.4 -	3.1 -
Finds his own ways of solving problems of linguistic communication (creative)	3.6 -	2.9 -

Four objectives concerning vocabulary were placed above the median concerning both their importance and the usefulness of literature as a means of reaching them: "Has a rich vocabulary", "Reflects upon his and other people´s choice of words", "Finds satisfaction in a correct and varied choice of words", "Is interested in increasing his vocabulary". We are listing them but wish to change the wording of the first. It is meant to express a reproductional objective, the simple knowledge of words. A verb better expressing a behaviour seems to be: "identifies the meaning of". The concept of a "rich vocabulary" could be stated giving the number of words that should be known, basing such a statement on the findings in word-frequency investigations. We shall, however, content ourselves with the formulation "Identifies the meaning of a great number of words".

There are no other goal descriptions in the questionnaire that have been placed above the median in both respects. Very nearly fulfilling these requirements is, however, the creative objective, "Varies his sentence structure in a personal way". It could be compared with the expression in the Curriculum, "Independent and creative linguistic activity". We think that we could formulate a combination of these two wordings, not limiting the object of behaviour to sentence structure: "Finds personal ways of expressing himself linguistically". (Of course, this objective could also be said to belong to the aesthetic objectives. The taxonomy that we are using cannot deny and does not want to deny that literature is the art of words. There are, however, other forms of linguistic expression than the attempt to produce literature.)

As was seen above, the Comprehensive School Curriculum states important language-oriented objectives concerning reading, speech and writing. Literature is also regarded as a teaching aid in these respects: "Reading of different kinds of literature is a natural way of increasing vocabulary and of developing a sense of language and style. It also exerts an influence on the ability to express oneself in speech and writing" (General section, 132; Supplement. Swedish, 16), "Reading of different kinds... gives a rich material for training in oral presentation: free talks, simple discussions, retelling, short speeches, and dramatic presentation. The reading can also lead to different kinds of writing and linguistic observations.

In prepared reading aloud the pupils can acquire good training in listening" (Supplement. Swedish, 20), "The stimulation prior to and the talk that follows the joint reading aim, among other things at training the pupils to reflect and to try to understand and interpret texts and illustrations of different kinds" (Supplement. Swedish, 21).

A great many discussions as to the place of literature in the native language as a school subject are, in fact, concerned with reading training to the same or to a greater extent than with literature as an art form. It is often even argued that reading ability must be more important than the consumption of the works of art. The LIGRU Project is concerned with literature as an art form and not with reading training as such. But this does not mean that reading literature does not have favourable effects on the reading ability. On the contrary, when the reading ability of the pupils is found to be insufficient and inadequate, we can hope that a frequent reading of literature (fiction or non-fiction), especially when it is taken up for the sake of the reader's own interest, may be the surest way to remedy this lack of ability. Among the language-oriented objectives that can be stimulated and trained with the aid of literature, we should therefore list objectives concerned with reading, speech and writing. We suggest the following three: "Grasps the content of communication presented in speech and writing", "Seeks to make use of the source of information provided by printed material", "Expresses himself clearly in speech and writing". (We have already listed the creative objective, "Finds personal ways of expressing himself linguistically".)

We think that an additional curricular objective ought to deal with the understanding of the function of language as a tool for communication, that is, for example, that language can be misunderstood. Literature seems to be a good teaching aid in this respect.

We thus propose the following nine <u>subordinated curricular objectives belonging to the language-oriented object area</u>, which could be stimulated and trained with the aid of the art form literature:

Objective 32: Identifies the meaning of a great number of words (reproductional)

Objective 33: Reflects upon his and other people's choice of words (higher cognitive)

Objective 34: Finds satisfaction in a correct and varied choice of words (emotional)

Objective 35: Is interested in increasing his vocabulary (conative)

Objective 36: Grasps the content of communication presented in speech and writing (higher cognitive)

Objective 37: Seeks to make use of the source of information provided by printed material (conative)

Objective 38: Expresses himself clearly in speech and writing (higher cognitive)

Objective 39: Finds personal ways of expressing himself linguistically (creative)

Objective 40: Reflects upon the function of language as a tool for communication (higher cognitive)

3.2.4 Object area: Society-oriented

In the requirement analysis questionnaire the three sub-areas in the society-oriented object area were:

1) The state of affairs in different countries and during different periods
2) Groups of society such as social groups, occupational groups, interest groups, authorities
3) Religious, philosophical and political attitudes

The formulated functional objectives belonging to these object sub-areas got the following assessments with regard to their importance (the median is the median for all 72 items in the second section of the questionnaire):

	Mean
Object sub-area 1. Has a global perspective	4.0
Object sub-area 2. Is a good citizen	4.0
- - - - - - - - - -	Median
Object sub-area 3. Takes part in religious, philosophical or political activities	2.9

We find expressions corresponding to the two objectives approved of in the Comprehensive School Curriculum: "It (the Comprehensive School) shall widen the pupils´ awareness of the world outside the national community" (General section, 12), "It is an aim of the school to help and stimulate each pupil in the best possible way to take advantage of and to develop his intrinsic qualifications as an individual as well as a citizen in a democratic society" (General section, 12).

The expression a "good" citizen met with some spontaneous opposition from some evaluators, who asked what a "good" citizen is. As was seen in the previous report on the requirement analysis, the number of evaluators who answered the different questions varied from 418 to 449. It may be noted that the goal description "Is a good citizen" got the lowest number of evaluators. Some obviously hesitated when faced with this formulation, and it seems that we ought to reshape it in some way or other. Of course, when we formulated this goal description, we just wanted to say "good" according to the action patterns desired in the pupil´s own society, and we could also defend

the expression by pointing out that it is used by the Comprehensive School Curriculum itself (General section, 11). However, we shall try the expression "Behaves as a citizen conscious of his responsibilities".

The relatively low assessment of the third functional objective is somewhat surprising. The Curriculum says: "Through instruction and free debate in regular school work and by encouraging them to take part in club and educational activities in and outside the school, the pupils can be stimulated to activity and commitment in social and idealistic work" (General section, 14). In the requirement analysis questionnaire we wrote "religious, philosophical or political activities", but perhaps the position of religion in Sweden is such that one may be reluctant to stress the taking part in religious activities. Perhaps "philosophical activities" seemed unclear. Another possibility may be that the formulation could seem to imply that all pupils should become members of religious, philosophical or political associations. Since we shall have to list some subordinated objectives in this sub-area, we must have a functional objective, but obviously a new formulation. As such we propose, "Keeps himself informed of the current debate on questions concerning the philosophy of life and attitudes towards society".

As three of the functional (long-term) objectives for the teaching in the society-oriented object area we will thus regard:

Has a global perspective
Behaves as a citizen conscious of his responsibilities
Keeps himself informed of the current debate on questions concerning the philosophy of life and attitudes towards society

For the discussion of the subordinated curricular objectives we give the fifteen objectives in this object area, presented in the requirement analysis questionnaire, and the evaluators' view on the importance of the objectives as well as on the usefulness of literature as a means of reaching the objectives (using, as above, the signs + and - in order to indicate if the means lie above or below the median).

	Means	
	Importance of objective	Usefulness of literature
Can give an account of the state of affairs in different countries and during different periods (reproductional)	2.9 -	3.7 +
Reflects upon the state of affairs in different countries and during different periods (higher cognitive)	3.6 -	3.8 +
Is emotionally involved in the state of affairs in different countries and during different periods (emotional)	3.0 -	3.6 +
Takes an interest in the state of affairs in different countries and during different periods (conative)	3.7 +	3.9 +
Contributes ideas that may further the knowledge of different countries and periods (creative)	3.2 -	3.4 +
Can give an account of groups of society such as social groups, occupational groups, interest groups, authorities (reproductional)	2.6 -	2.9 -
Reflects upon the state of affairs within groups of society such as... (higher cognitive)	3.8 +	3.6 +
Feels a certain affinity with one or several groups of society such as ... (emotional)	3.3 -	2.9 -
Is interested in the state of affairs within groups of society such as... (conative)	3.8 +	3.5 +

Finds solutions which safeguard the interests of groups of society such as... (creative)	3.2 -	2.7 -
Can give an account of religious, philosophical or political attitudes (reproductional)	2.8 -	3.4 +
Forms an opinion about religious, philosophical or political attitudes (higher cognitive)	3.5 -	3.5 +
Is emotionally involved in religious, philosophical or political attitudes (emotional)	2.9 -	3.3 +
Is interested in religious, philosophical or political attitudes (conative)	3.7 +	3.6 +
Contributes ideas that may influence religious, philosophical or political attitudes (creative)	2.9 -	3.0 -

Four of these objectives are placed in the upper half regarding both the importance of the objectives and the usefulness of literature as a means of reaching the objectives. It is striking that three of these are conative objectives. It could further be noted that eleven of the objectives are placed above the median with regard to the usefulness of literature as a means of reaching the objectives, but only four with regard to the importance of the objectives.

The sub-area "The state of affairs in different countries and during different periods" is, of course, deemed to be an important sub-area in the Comprehensive School Curriculum. "The school shall... introduce them (the pupils) to the surrounding reality and to the past, try to demonstrate the connection between the past and the present." Immediately after this comes the statement quoted above: "It shall widen the pupils' awareness of the world outside the national community." (General section, 12.)

Without specifying the behavioural types, this sub-area is also mentioned by the Curriculum in direct connection with literature as

a teaching aid, for example, in the following expressions: "For work in the "orientational subjects" (in the middle department: religion, civics, history, geography and nature studies) an ample collection of books should be at hand, easily accessible in every classroom. Such a book collection should include, in addition to reference books, encyclopedias of an elementary type as well as books of other kinds intended to give descriptions of environment or accounts from different periods, and to arouse the pupils' interest in free reading" (Supplement. Orientational subjects. Junior department. Middle department, 27). "Books of other kinds" that also "arouse the pupils' interest in free reading" must obviously include what we call literature. "As examples of teaching aids for instruction in civics may be mentioned: literature illustrating the life of men in different environments" (The same supplement, 33). More generally, speaking only of the "orientational subjects", the Curriculum states: "Fictional literature can, through a lively description of environment, enrich the instruction even in the "orientational subjects" (Supplement. Swedish, 21), "The reading of literary texts, connected with the area of study, and discussions of these texts can increase the understanding of and the specialization in the questions under study (Supplement. Orientational subjects. Senior department, 6 f; the "orientational subjects" in this department are: religion, civics, history, geography, biology, chemistry and physics).

The conative objective, "Takes an interest in the state of affairs in different countries and during different periods", was placed in the upper half concerning both the importance of the objective and the usefulness of literature as a teaching aid. From the foregoing it could, however, seem that cognitive objectives also ought to be important, perhaps even a reproductional one. We shall at the very least list the higher cognitive objective, "Reflects upon the state of affairs in different countries and during different periods". The mean of the evaluations of the importance of the objective is very near the median, and the mean of the evaluations of the usefulness of literature as a means is above the median.

The scope of the object of behaviour is, of course, very great. We have, in fact, already used one of these objectives as an example

when we, in the introduction to this chapter, discussed the problem of the specification of the objects of behaviour in curricular objectives. It would be preferable to specify more, stating specific countries and specific periods. But this would imply a more extensive work than the LIGRU Project is commissioned to do. We therefore use this very unspecified definition of the object of behaviour. When co-ordinating a procedure and criteria with such an objective, we are, of course, immediately forced to formulate a more specified object of behaviour.

The sub-area "Groups of society such as social groups, occupational groups, interest groups, authorities" can be said to be present in formulations in the Curriculum such as: "If the school is to be successful in promoting the pupils' development into good citizens, it must give them knowledge of the society and strengthen their solidarity with it. Through mutual contacts between the school and the proximate society, its people, and functions, the pupils ought to have a chance to grow into this community" (General section, 11). "The school ought to bring up for discussion and illustration the differences which exist between the values of different groups and people" (General section, 13). "The school ought to create an understanding of groups in modern society with special problems" (General section, 14). "The feeling of affinity, solidarity and responsibility of the young must be extended beyond the boundaries of family and relations, groups of colleagues and school, to enclose bigger and bigger communities" (General section, 15).

Literature seems to be mentioned only in connection with sex roles (the sexes may to some extent be seen as occupational and interest groups)(General section, 50 f).

In the requirement analysis, the higher cognitive and the conative objectives, "Reflects upon" and "Is interested in" "the state of affairs within groups of society such as social groups, occupational groups, interest groups, authorities", were placed in the upper half regarding both the importance of the objectives and the usefulness of literature as a means of reaching the objectives. We are listing these two objectives. What was said above concerning the scope of the object of behaviour also applies in this case.

The sub-area "Religious, philosophical and political attitudes" is represented in the Curriculum when it speaks of questions concerning the philosophy of life and attitudes towards society: "The school shall inform them (the pupils) of questions concerning the philosophy of life" (General section, 12); "It also falls to the lot of the school to arouse the interest of the young in the great and common fundamental questions which concern the philosophy of life and attitudes towards society" (General section, 14).

Literature is mentioned only in the vaguer formulation: "Descriptions in which the young readers recognize... the problems of their own times... have their place in the reading programme of the school" (Supplement. Swedish, 20) and when the Curriculum speaks more generally of the "orientational subjects", to which also religion, for example, belongs (cf. passages already quoted in this section in connection with the sub-area "The state of affairs in different countries and during different periods").

In the requirement analysis the conative objective "Is interested in religious, philosophical or political attitudes", was the only one placed above the median in both respects. The higher cognitive objective was, however, the most valued among the other objectives, and we think that we should list this objective, too. The formulation of the object of behaviour is changed according to the new formulation of the corresponding functional objective.

The scope of the object of behaviour is fairly extensive in this case, too. When co-ordinating procedures and criteria with such objectives, we are forced to use more specified objects of behaviour.

We thus propose the following six subordinated curricular objectives belonging to the society-oriented object area, which could be stimulated and trained with the aid of the art form literature:

(Note: In objectives 41-46, a further specification of the objects of behaviour, leading to a number of objectives, is necessary. The objectives only describe groups of curricular objectives.)

Objective 41: Reflects upon the state of affairs in different countries and during different periods (higher cognitive)

Objective 42: Takes an interest in the state of affairs in different countries and during different periods (conative)

Objective 43: Reflects upon the state of affairs within groups of society such as social groups, occupational groups, interest groups, authorities (higher cognitive)

Objective 44: Takes an interest in the state of affairs within groups of society such as social groups, occupational groups, interest groups, authorities (conative)

Objective 45: Forms an opinion about questions concerning the philosophy of life and attitudes towards society (higher cognitive)

Objective 46: Takes an interest in questions concerning the philosophy of life and attitudes towards society (conative)

3.2.5 Other object areas

The goal document analysis also presented objectives for the attainment of which literature was regarded as a suitable means in object areas other than the five now accounted for. On the other hand, the goal descriptions were not numerous, and we did not introduce these object areas in the requirement analysis questionnaire.

The object areas referred to are the following:

a) Object area: Logic-oriented

We find here some higher cognitive objectives: explores concepts, defines in a skilful way, makes logical distinctions, recognizes causal relations. "To be in the habit of logical reasoning" can be regarded as a functional objective.

b) Object area: Manual

This object area is encountered more accidentally in the Swedish Comprehensive School Curriculum when it is proposed that "unknown animals", described in children's literature, could function as an inspiration when producing textile figures in the subject Handicraft.

c) Object area: Nature- and technology-oriented

It seems obvious that literature could be used when teaching in this object area as well as in the society-oriented. It has been suggested that the higher cognitive objective, to grasp how man wastes enormous resources vital for the future generations in the form of water, soil, plants and animals, could be trained with the help of some literary works. Books about animals and plants could stimulate a love of the beautiful in nature and an interest in nature. It can evidently be added that also knowledge, for example, of animals, can be imparted through literary works.

d) Object area: Physical training and health

It is deemed possible to impart knowledge of facts about sports as well as interest in sports through fictional literature with sporting themes.

e) Object area: Work-oriented

Proposed work-oriented objectives are those concerning study habits and the use of libraries, but also concerning the joy of achievement and recognizing the value of work.

In the Swedish Comprehensive School Curriculum we have found the manual objective mentioned above (Supplement. Handicraft, 15), a remark that play songs can inspire rhythmic movements (General section, 181), another that work with stills and films can give the pupils an opportunity to develope their ability to concentrate on essentials (Supplement. Swedish, 25), another that literature can give interested pupils an opportunity to do simple jobs in the library (Supplement. Freely selected work, 14).

The logic-oriented and the nature- and technology-oriented object areas are not mentioned in the Curriculum in connection with literature. As far as the latter area is concerned, the vaguer formulations concerning instruction in the "orientational subjects", quoted above in 3.2.4, could, however, be seen to include objectives in this area, too.

We could try to formulate objectives in all these five object areas but we shall confine ourselves to the logic-oriented area.

The logic-oriented object area must be seen as a very essential one for the Comprehensive School. The Curriculum formulates this fact in the following way: "In a democratic society, where one wants to give the individual more and more responsibility, the schooling of the intellect will be given great importance. Qualities that ought to be especially kept in mind are clarity and order of thought, the ability to examine critically and independently and to resist biased influence, to analyse, compare and summarize." (General section, 12 f.)

As two functional objectives in this object area we can thus propose:

Is in the habit of examining thoughts in a clear, critical and logical way

Resists biased influence

We think that some important subordinated curricular objectives could be stimulated and trained through the use of (children's) literature. We have not finished our analysis of these problems and possibilities, but think that they are worthy of a special investigation. Provisionally, we shall list two higher cognitive objectives as well as one conative:

Objective 47: Reflects upon concept formation and upon relations between concepts (higher cognitive)

Objective 48: Advances hypotheses and draws plausible conclusions from given premises (higher cognitive)

Objective 49: Ventures to set about solving problems (conative)

3.3 The list of curricular objectives

The curricular (functional as well as subordinated) objectives listed as a result of the discussions in 3.1 and 3.2 are thus the following:

Teaching in order to bring about contacts with the art form literature (Object area: Aesthetic)

FUNCTIONAL (LONG-TERM) OBJECTIVES

Has a positive attitude to literature
Is in the habit of consuming literature
Selects his literature carefully
Keeps himself informed of what is going on in the literary world

SUBORDINATED CURRICULAR OBJECTIVES

Sub-area: The literary works and their content

1. Derives pleasure from literary works (emotional)
2. Is arrested by the excitement, atmosphere and humour of literary works (emotional)
3. Takes an interest in literature (conative)
4. Reflects upon the people and course of events in literary works (higher cognitive)
5. Is emotionally involved with the characters and course of events in literary works (emotional)
6. Interprets the message of literary works (higher cognitive)
7. Is emotionally reached by the message of literary works (emotional)

Sub-area: The form of literature

8. Observes the stylistic features of literary works such as choice of words, figurative language, rhythm and composition (higher cognitive)
9. Finds pleasure in observing the formal traits of literary works such as choice of words, figurative language, rhythm and composition (emotional)

Sub-area: Evaluation of literary works

10. Reflects upon possible criteria for literary evaluation (higher cognitive)
11. Evaluates literature in an independent way, applying criteria according to his own choice (higher cognitive)

Sub-area: The authors

12. Mentions some prominent authors of contemporary (children's) literature and examples of their works (reproductional)
13. Is interested in some authors of (children's) books (conative)

Sub-area: Literature in society

14. Gives an account of how to obtain information about (children's) books, theatre, films, etc. and how to gain access thereto (reproductional)
15. Reflects upon the importance of literature to children and to adults (higher cognitive)

Sub-area: Literary creativity

16. Re-creates his literary experiences in his imagination (for example, by retelling, playing, painting, etc.) (creative)
17. Gives expression to his experiences in a literary form (creative)

Teaching with the aid of literature when the objects of the expected behaviour do not belong to art

Object area: Mental hygiene

Some of the FUNCTIONAL (LONG-TERM) OBJECTIVES for the teaching in this area:

Is accustomed to judging his own capabilities and opportunities
Is a self-confident, stable person
Looks on his life as meaningful

SUBORDINATED CURRICULAR OBJECTIVES that could be stimulated and trained with the aid of the art form literature:

18. Reflects upon his own traits, needs, problems and behaviour (higher cognitive)
19. Endeavours to understand himself (conative)
20. Finds thoughts and problems in others that he experiences as vital to himself (higher cognitive)
21. Finds an outlet for his own emotional needs through identifying himself with others (emotional)
22. Reflects upon which factors make life meaningful (higher cognitive)

Object area: Ethical-social

Two of the FUNCTIONAL (LONG-TERM) OBJECTIVES for the teaching in this area:

Respects and co-operates with others

Acts in accordance with the ethical principles of his society

SUBORDINATED CURRICULAR OBJECTIVES that could be stimulated and trained with the aid of the art form literature:

23. Reflects upon the traits, needs, problems and behaviour of other people (higher cognitive)
24. Shares the feelings of other people experiencing their needs and problems (emotional)
25. Takes an interest in the traits, needs, problems and behaviour of other people (conative)
26. Reflects upon factors important for the relations within such groups as family-units, groups of colleagues (higher cognitive)
27. Feels an affinity with other people (emotional)
28. Takes an interest in the relations within such groups as family-units, groups of colleagues (conative)
29. Reflects upon ethical norms (higher cognitive)
30. Feels a moral commitment (emotional)
31. Seeks a moral norm (conative)

Object area: Language-oriented

One FUNCTIONAL (LONG-TERM) OBJECTIVE for the teaching in this area:

Communicates linguistically both as a sender and receiver

SUBORDINATED CURRICULAR OBJECTIVES that could be stimulated and trained with the aid of the art form literature:

32. Identifies the meaning of a great number of words (reproductional)
33. Reflects upon his and other people´s choice of words (higher cognitive)
34. Finds satisfaction in a correct and varied choice of words (emotional)
35. Is interested in increasing his vocabulary (conative)
36. Grasps the content of communication presented in speech and writing (higher cognitive)
37. Seeks to make use of the source of information provided by printed material (conative)

38. Expresses himself clearly in speech and writing (higher cognitive)
39. Finds personal ways of expressing himself linguistically (creative)
41. Reflects upon the function of language as a tool for communication (higher cognitive)

Object area: Society-oriented

Some of the FUNCTIONAL (LONG-TERM) OBJECTIVES for the teaching in this area:

Has a global perspective

Behaves as a citizen conscious of his responsibilities

Keeps himself informed of the current debate on questions concerning the philosophy of life and attitudes towards society

SUBORDINATED CURRICULAR OBJECTIVES that could be stimulated and trained with the aid of the art form literature:

(Note: In objectives 41-46, a further specification of the objects of behaviour, leading to a number of objectives, is necessary. The objectives only describe groups of curricular objectives.)

41. Reflects upon the state of affairs in different countries and during different periods (higher cognitive)
42. Takes an interest in the state of affairs in different countries and during different periods (conative)
43. Reflects upon the state of affairs within groups of society such as social groups, occupational groups, interest groups, authorities (higher cognitive)
44. Takes an interest in the state of affairs within groups of society such as social groups, occupational groups, interest groups, authorities (conative)
45. Forms an opinion about questions concerning the philosophy of life and attitudes towards society (higher cognitive)
46. Takes an interest in questions concerning the philosophy of life and attitudes towards society (conative)

Object area: Logic-oriented

Two of the FUNCTIONAL (LONG-TERM) OBJECTIVES for the teaching in this area:

Is in the habit of examining thoughts in a clear, critical and logical way

Resists biased influence

SUBORDINATED CURRICULAR OBJECTIVES that could be stimulated and trained with the aid of the art form literature:

47. Reflects upon concept formation and upon relations between concepts (higher cognitive)
48. Advances hypotheses and draws plausible conclusions from given premises (higher cognitive)
49. Ventures to set about solving problems (conative)

3.4 The list of curricular objectives seen in relation to the concepts of "reading for information", "reading for experience" and "free reading" in the Comprehensive School Curriculum

The debate on literary instruction in the Swedish Comprehensive School is very much tied to three concepts mentioned in its central standard curriculum: "reading for information", "reading for experience" and "free reading".

The distinction between "reading for information" and "reading for experience" is hardly a happy one, since "experience" is a difficult word that may mean many things. On the other hand, it is possible to understand what the Curriculum has in mind. This can be maintained in spite of the fact that the Curriculum itself has confused the distinction, connecting "reading for information" with factual prose and "reading for experience" with fictional literature: "As a material for reading for information, for reading training and for learning how to study, texts of factual prose have an important purpose to serve. Reading of fictional literature often gives more of an experience in the imagination." (Supplement. Swedish, 20.) But it must also be acknowledged that the Curriculum corrects itself in other contexts: "It is not to be overlooked that pictures of reality can foster strong experiences" (Same supplement, 20), "Fictional literature can, through a lively depiction of milieu, enrich instruction even in the orientational subjects" (Same supplement, 21). It may be added that neither is reading training tied only to factual prose.

The real distinction made in the Curriculum between "reading for information" and "reading for experience" is, instead, a distinction between the goals that these two instructional methods are meant to serve. The aims of "reading for information" are goals of cognitive behaviour (cf. Supplement. Swedish, 18). The aims of "reading for experience" are goals of emotional, conative and creative behaviour. This we may infer from the following passages: "Reading for experience... with the aim of stimulating the inclination for reading and of developing the reading interests... The pupils must be given an opportunity to experience a text relatively undisturbed, to be roused by excitement, humour and atmosphere... Discussions and assignments... ought to aim at giving a richer

experience of the text, to engage the pupils in what is read and to make them use their imagination in considering the characters and the motifs of the text." (Supplement. Swedish, 20.) What is stated here is first a conative objective, then a couple of emotional objectives, and lastly a creative one.

The concept of "free reading" used by the Curriculum can, to some extent, be interpreted in the same manner. It is defined as "silent reading of one´s own choice". The reading material mentioned is "picture books, books for children and young people, novels and non-fiction, biographies, newspapers and journals", that is, all types of reading material. But, on the other hand, a suggestive expression is found in this connection: "The pupils often ought to be given time for silent reading of their own choice... in order to have the chance to experience the excitement and the joy that completely free reading can give." (All quotations in this paragraph from Supplement. Swedish, 22.) It would thus seem that emotional objectives are especially stressed in connection with "free reading".

Reading for information is a traditional and natural activity of the school. What the Comprehensive School Curriculum is obviously aiming at is that the objectives of the Comprehensive School are not only cognitive, but also emotional, conative, and creative, and that some sort of balance is to be established in literary instruction. However, a much clearer way to express this seems to be to state the objectives explicitly. In this way it will also be possible to verify that the balance is attained. We have, in this chapter, tried to propose a list of explicitly stated objectives for literary instruction in the Comprehensive School. It would, then, be of interest to tabulate the forty-nine objectives according to their behavioural type. This is done in the Table.

If we put the reproductional and the higher cognitive objectives together, we find that 8 of 17 in the aesthetic object area, and 16 of 32 in the other object areas are of this type, which makes a total of 24 of 49. This is exactly one half of the objectives. The other half is made up of the emotional, conative and creative objectives. Thus we can say that our list is in agreement with the intentions of the Curriculum. We did not construct the list with such

Table. The behavioural types of the listed curricular objectives

	Reproductional	Higher cognitive	Emotional	Conative	Creative
Teaching in order to bring about contacts with the art form literature (Object area: Aesthetic)					
The literary works and their content	-	2	4	1	-
The form of literature	-	1	1	-	-
Evaluation of literary works	-	2	-	-	-
The authors	1	-	-	1	-
Literature in society	1	1	-	-	-
Literary creativity	-	-	-	-	2
Total (N = 17)	2	6	5	2	2
Teaching with the aid of literature when the objects of the expected behaviour do not belong to art					
Object area: Mental hygiene	-	3	1	1	-
Object area: Ethical-social	-	3	3	3	-
Object area: Language-oriented	1	4	1	2	1
Object area: Society-oriented	-	3	-	3	-
Object area: Logic-oriented	-	2	-	1	-
Total (N = 32)	1	15	5	10	1
All objectives (N = 49)	3	21	10	12	3

a result in mind - how the list was constructed is described above in detail. We had, of course, been anxious to give the evaluators of the requirement analysis the opportunity to choose emotional, conative and creative objectives. The choice is their own, however.

From Table it can also be seen that higher cognitive objectives play a much more important role than reproductional, which will be in agreement with the views of the Curriculum. We are, however, a bit dubious on account of the fact that only three creative objectives are listed. In five sub-areas of the aesthetic object area and in four of the other object areas there is not one creative objective to be found. If creative behaviour is a behaviour sought for in the Comprehensive School, we should have to formulate creative objectives. Such objectives seem indeed to lie near at hand when we are dealing with creative art. To be sure, we have listed creative objectives concerning the pupils' own literary production. The question is whether such objectives should not be stated to a greater extent in other connections, too.

4 THE OBJECTIVE-PROCEDURE-CRITERION UNIT

4.1 The unity of objective, procedure and criterion

The model of goal-referenced instruction is very simple: through the goal descriptions we state terminal behaviour of the pupils, these behaviours must be stimulated and trained during instruction, and the existence of these behaviours after instruction must be observed. This model is, for example, found in the "basic teaching model" of Glaser and De Cecco (De Cecco 1968, 11-13), where four components are listed: A) instructional objectives, B) entering behaviour, C) instructional procedures, D) performance assessment. A, C and D are the three parts of goal-referenced instruction referred to above.

The unity of objective, procedure and criterion ought to be stressed when giving suggestions to teachers and producers of educational material through listing, at the same time, the objective, a corresponding procedure and a criterion or criteria. We must, however, supplement the model through stating what type of objective is to be co-ordinated with procedures and criteria (cf. 4.3).

4.2 Terminology

Somewhat different and at times vague terms are found in the area of teaching analysis. We shall therefore state here some terms and definitions used in this report.

(Educational) objective: The description of an expected behaviour of the pupils.

(Instructional) procedure: The description of a situation in which the behaviour described in an objective can be stimulated and trained.

(Evaluative) criterion: The description of a technique that is suitable for observing the outcome of a certain objective.

Objective-procedure-criterion unit (O-P-C unit): The description of a combination of a curricular objective, a corresponding procedure

and a criterion or criteria. (The concept "curricular objective", an application of the concept of the levels of generality of goal descriptions, was defined in chapter 2.)

Procedure analysis: Co-ordinating of instructional procedures with curricular objectives.

Criterion analysis: Co-ordinating with objectives of techniques of observing that the objectives are reached.

The co-ordination in a logical way of procedures and criteria with objectives, is thus distinguished from the empirical study of what is in fact going on at school and of the actual outcomes of instruction. For those types of empirical study the usual terms process analysis and product analysis are appropriate.

In goal analysis we have the same distinction between the logical treatment of the objectives (definition, breaking down, sequencing) and the empirical study of objectives (goal document analysis, requirement analysis). For these concepts see Figure 4.

In our work on the objectives for literary instruction, we have used empirical as well as logical goal analysis. When we proceed to the co-ordinating of procedures and criteria with curricular objectives, we only use logical analysis.

4.3 The objectives in the O-P-C units

We have already discussed the suitable level of generality of objectives with which procedures and criteria are to be co-ordinated, cf. chapter 2. The chosen level is the second according to figure 2 in chapter 2. Such objectives state behaviour and object of behaviour in an explicit way, though allowing different matter and technical modes of instruction.

When constructing an objective-procedure-criterion unit, we start from a second level objective, which we have called a curricular objective.

When speaking of goal-referenced instruction, the question of the teacher's freedom often arises. We think it obvious that the independence of the teacher mainly lies on the third level of

Figure 4. Some different forms of teaching analysis

	Empirical analysis	Logical analysis
Goal analysis	Goal document analysis Empirical study of goals expressed in curricula, teachers' manuals, educational debate Requirement analysis Empirical study of goals emerging from inquiries to experts, representatives of higher education, the public, etc.	Definition of objectives Phrasing of goals in an explicit way Breaking down of objectives Specifying of a more general goal into component goals on a lower level of generality Sequencing of objectives Arranging goals in the order in wich they ought to be objects of learning
Process and procedure analyses	Process analysis Empirical study of the way in which one tries to reach the established goals	Procedure analysis Co-ordinating of instructional procedures with curricular objectives
Product and criterion analyses	Product analysis Empirical study of how the established goals are reached	Criterion analysis Co-ordinating with objectives of techniques of observing that the objectives are reached

generality according to Figure 2. He is free to choose the procedure and criterion objectives, which is the same as choosing specific matter and specific technical modes of instruction. That instruction is goal-referenced just means that it is governed by explicitly stated curricular objectives.

From this it follows that objective-procedure-criterion units are not meant to be prescribed for use at school. This would imply that procedure and criterion objectives were being made into curricular objectives. The units can be regarded only as an aid for those who wish to use them or who want to construct other units themselves. On the other hand, the curricular objectives are not the responsibility of the teacher. They have to be decided upon on a higher level, in a central standard curriculum or after discussions on a more local level.

The unique position of the curricular objectives is demonstrated by the fact that it is debatable how important it may be to formulate objectives on the third level, the procedure and criterion objectives. Teachers are nowadays very often encouraged to do this. It is interesting to note, however, that the opposition to formulated objectives is often that it seems unnecessary to formulate a very large number of such objectives verbally.

It must be said to be extremely important that the opposition to formulated objectives does not affect the principle of goal-referenced instruction as such. The aims of the school must be expressed in such a clear way that they can be discussed in society and, when approved of, govern instruction at school. But it is being realized more and more in international educational literature that these objectives are what we have called here the curricular objectives.

If it seems convenient, we can list the procedure and criterion objectives when we are describing a procedure. It may be that such a listing will give a clearer disposition of the procedure. In other cases we can abstain from formulating them, since they are implicitly stated through the reported procedures. But they will turn up when criteria are described, as they express criteria (cf. 4.5).

It may be pointed out that the generality level of the curricular objectives implies that they are usually to be considered as objectives for the type of school in question as a totality, but not as objectives for a certain school year or even for a department of the school.

4.4 The procedures in the O-P-C units

The instructional procedures are connected with the curricular objectives, since their aim is to stimulate and train the behaviours described in these objectives. We have already in 4.1 spoken of the unity of objective and "a corresponding procedure".

In educational literature we find, however, a stressing of the distinction between objective and procedure, which at the first glance may seem to be inconsistent with our view. Gagné (1967, 21-23) and, quoting him, Stones (1972, 11 f, 87 f) emphasize "the basic distinction between content and method". "Content must be derived from objectives, methods cannot be."

Examples of "methods" given are the selecting of "textbooks, motion pictures, laboratory equipment, even teachers", and "methods" must therefore be the same as procedures. On the other hand, "content", "content units" are obviously the same as objectives. Content is defined by Gagné as "descriptions of the expected capabilities of students in specified domains of human activity". He is here including the two elements of a goal description, the desired behaviour and the object of this behaviour. It is true that he makes a further distinction between objective and content giving "adds fractions" as an example of the former and "capability of adding fractions" of the latter. This seems unnecessary, however, especially as he himself in the same context says that "content needs to be stated as objectives" and that "these objectives mean things that the student is able to accomplish."

The expression "deriving content from objectives" also seems a little illogical after these definitions. However, what Gagné has in mind appears to be the breaking down of objectives from a higher to a lower level of generality and their sequencing. His distinction between content and method is perhaps a manifestation of an anxiety to stress the fact that the objectives of instruction cannot be defined in terms of a textbook, a laboratory equipment, and so on.

Stones, on the other hand, seems to be most interested in the teacher's "freedom to manoeuvre even when objectives are spelled out in detail".

The concept of the levels of generality may throw light upon this problem.

When we are dealing with the procedure and criterion objectives, there is no sense in stating that "methods cannot be derived from objectives". Procedure and criterion objectives do in fact describe methods (procedures), as in the example given in chapter 2: "Finds two essential respects in which the author of the novel X wants to change society". Here, the important part of the procedure is stated in the objective, the reading of the novel X. (Of course, we can add some technique of stimulating observation of political ideas.) On the other hand, when we are dealing with the curricular objectives, there are no specific matter and technical modes of instruction attached to them. This is what Stones stresses: "We take the view that the lower level objectives should be determined by the individual teacher in relation to a specific teaching situation, a given group of students and his own pedagogic predilections." It is exactly what we have already said in 4.3, that the teacher's independence can be expressed as the freedom to choose procedure and criterion objectives, or, what amounts to the same thing, to choose procedures and criteria.

In the objective-procedure-criterion units we are starting with curricular objectives. The procedures do not emerge from these objectives. Surely, to quote Gagné, we can freely "select textbooks, motion pictures, laboratory equipment, even teachers". But this does not imply that there is no connection between curricular objectives and procedures. The procedures can be chosen relatively freely and there are many parallel possibilities, but even so the procedures must be chosen in such a way that guarantees that it is the behaviours accounted for in the curricular objectives that are stimulated and trained during instruction. The procedures must be co-ordinated with the curricular objectives. We have called this task procedure analysis.

For a lesson or another type of separate activity at school there must often be several curricular objectives. This means that it will contain more than one procedure. Thus more complex instructional units have to be built up. The aim of procedure analysis is, however, that the complex instructional unit built up will have a clearer and a more goal-referenced structure than without the procedure analysis.

A procedure may be described in a more or less generalized way. In a procedure for literary instruction it is, for example, possible to tell how a behaviour of a certain type can be trained without prescribing a specific literary text to be used.

The teacher can find both types of procedures helpful. Given a more general idea through a more general procedure he can specify at his own choice. He can also, however, be interested in getting suggestions for detailed specification, for example, suitable literary texts. Alternative procedures of a more specified type are especially of value when one wants to take into account the qualifications and interests of the pupils on different school year levels and the individual variation among pupils in the same class.

Objective-procedure-criterion units may describe more general as well as more specified procedures.

Among the curricular objectives there are some where the behaviour described belongs to the functional (long-term) type in our classification scheme. As was said already at the beginning of chapter 3, such behaviour is defined as an integrated behaviour, action patterns that one above all expects of the pupil after leaving school, though they should, of course, grow during the pupil's school-days. The functional behaviour is to be seen as a complex of all other behavioural types and thus heads the hierarchical system of objectives. We think that functional objectives should be listed among the curricular objectives, describing the final outcome of instruction, and serving as something in relation to which other curricular objectives could be valued. There is no sense, however, in trying to co-ordinate specific procedures with such integrated behaviours. It follows that procedures are co-ordinated with objectives where the stated behaviour is hierarchically subordinated to functional (long-term) behaviour. (For this reason we have numbered the subordinated but not the functional objectives in the list of curricular objectives in chapter 3.)

4.5 The criteria in the O-P-C units

Criterion analysis means co-ordination of a curricular objective with suitable criteria for evaluating the behaviour described in the objective. We deem it essential to maintain that criteria can only be constructed corresponding to objectives on the third level of generality, the procedure and criterion objectives. It is well known that the interest in formulating objectives in particular has been based on the interest in evaluation, and this may be one reason why objectives on the first and second levels of generality have not aroused interest to the same extent.

The simplest case is, of course, when the procedure and criterion objective, which has been stimulated and/or trained through the chosen specific procedure, is to be evaluated. It is, however, after all the second level objectives, the curricular objectives, that should be evaluated. It must therefore be possible to evaluate through other criteria than the criterion observing the effect of the procedure that was used during instruction. This is, for example, the usual situation in complex tests constructed for marking or diagnostic purposes. However, the criteria also correspond to procedure and criterion objectives in this case, although these objectives have not been formulated and used in instruction. When, for example, the curricular objective "Interprets the message of literary works" is broken down to a lower level for use in instruction, this implies, among other things, that the behaviour is trained on selected literary texts. There is the possibility, however, of testing the trained behaviour according to the curricular objective using another literary text.

An objective-procedure-criterion unit will advantageously list such alternative criteria.

It is important that the fact that the criteria correspond to procedure and criterion objectives makes it possible to choose criteria with regard to school year level and individual variation within a class.

4.6 Evaluation of long-term (functional) objectives

In 4.4 it was pointed out that procedures are to be co-ordinated with objectives where the stated behaviour is hierarchically subordinated to functional behaviour, but not with the functional objectives. Functional objectives mean long-term objectives, integrated behaviour, action patterns that one especially expects of the pupil after leaving school, though they should, of course, grow during the pupil´s school-days. In our list of objectives in chapter 3 we have, for example, classified as a functional objective: "Keeps himself informed of what is going on in the literary world".

Although no procedures are co-ordinated with the functional objectives, they can nevertheless be evaluated since the desired behaviour is a complex of behaviours that have been trained specifically. But the question arises as to whether objectives that are looking into the future can only be evaluated after, say, ten or twenty years.

Using the expression long-term objectives, Gagné (1969) has dealt with this problem. He is more optimistic and proposes two possibilities:

1) When a long-term objective such as "the ability as an adult to establish and defend standards for the choice of good literature vs. bad" is stated (this is Gagné´s own example), it can be measured just as readily as an immediate outcome as twenty years after the period of learning. A standard of what is "good" can be developed during school-days, and this standard can be measured.

As another example we can supplement the functional objective quoted above, "Keeps himself informed of what is going on in the literary world". When this objective is formulated, one is probably thinking of an adult keeping himself informed of new literature, especially such produced for adults. But the objective can also be seen as stating that the pupil is keeping himself informed of new children´s books, and such a behaviour can be observed during school-days.

2) There are some long-term objectives that one should perhaps not try to measure immediately upon the completion of an instructional program. But psychology teaches us the effects of transfer. "We have a general theoretical position which makes it possible to predict under what conditions transfer of learning will most probably occur. That is what forms the basis for an analysis of the ultimate behaviour (stated as a long-term objective), to reveal the pre-requisite kinds of learning that will make transfer of learning most probable." We can thus evaluate the "component" or "subordinate skills" more or less immediately. Surely, an empirical test ought to be performed where the transfer is tested after a number of years. The difficulty of this test is, however, not a reason for rejecting the hypothesis itself.

Also in the case supplemented by us under 1), we are obviously relying on the effect of transfer, that the fact that the pupil keeps himself informed of new children´s books will cause him as an adult to keep himself informed of new literature on the whole.

We think that the functional objectives should properly be evaluated after, say, twenty years. It is indeed very important that such evaluation takes place if one really wants to know the effect of a compulsory school. As a rule we are satisfied if we can propose techniques of evaluation for the other behavioural types of objectives than the functional. On the other hand (keeping Gagné´s exposition in mind) there may be some possibilities of testing even the functional objectives at school.

4.7 Sequencing of the O-P-C units according to pupil characteristics

In 4.1 we quoted the four components of teaching according to Glaser and De Cecco. Between "instructional objectives" and "instructional procedures" was placed "entering behaviour". De Cecco (1968, 12) defines entering behaviour as "the student´s level before instruction begins", "what he has previously learned, his intellectual ability and development, his motivational state, and certain social and cultural determinants of his learning ability".

At least in theory the O-P-C unit can be constructed without regard to entering behaviour in this sense. But we have to take the pupil characteristics into consideration when we are proposing procedures, especially such of a specified character, as well as when we are suggesting criteria.

We have to consider the qualifications and interests of the different school years as well as the individual variation among pupils in the same class. In the former case we can sequence the O-P-C units taking the lower school years first. (As will be remembered from 4.3, the curricular objectives are of a type that have no special reference to a certain school year etc.) In the latter case we get parallel procedures and criteria.

Sequencing according to school year levels has much in common with the "spiral curriculum" of Bruner (1963, 52-54), who also takes an example from literary instruction. "If it is granted, for example, that it is desirable to give children an awareness of the meaning of human tragedy and a sense of compassion for it, is it not possible at the earliest appropriate age to teach the literature of tragedy in a manner that illuminates but does not threaten? There are many possible ways to begin: through a retelling of the great myths, through the use of children's classics, through presentation of and commentary on selected films that have proved themselves. Precisely what kinds of materials should be used at what age with what effect is a subject for research - research of several kinds... What matters is that later teaching build upon earlier reactions to literature, that it seek to create an ever more explicit and mature understanding of the literature of tragedy. Any of the great literary forms can be handled in the same way, or any of the great themes - be it the form of comedy or the theme of identity, personal loyalty, or what not... It is not amiss to urge that actual curricula be reexamined with an eye to the issues of continuity and development referred to in the preceding pages."

4.8 Sequencing of the O-P-C units according to the relation between objectives

There are also entering behaviours of another kind. What De Cecco calls "what he has previously learned" we have above interpreted as belonging to the pupil characteristics. But it is not only a characteristic of the pupil, but also something that concerns the building up of instruction. Every objective belongs to a sequence of objectives. There are objectives that have to be reached before the behaviour described in another objective can be stimulated and trained, and there are objectives for which the present objective is a pre-requisite.

The sequencing accounted for under 4.7 is not a sequencing of objectives but a sequencing of procedures and criteria belonging to the same curricular objective. The curricular objectives can be sequenced, too, however. Sequencing of objectives is performed with regard to the object of behaviour as well as to the behavioural type.

Sequencing according to the object of behaviour can be exemplified by the task analysis of Gagné (cf. Gagné 1967, 22-27). There are, however, many difficulties in this sequencing which have not to be forgotten. Bruner (1966, 49) expresses this in the following way: "There are usually various sequences that are equivalent in their ease and difficulty for learners. There is no unique sequence for all learners, and the optimum in any particular case will depend upon a variety of factors, including past learning, stage of development, nature of the material, and individual differences."

Sequencing according to behavioural type is not easy either. Here, we can, however, make use of taxonomical devices. In chapter 3 it was said that (in the terminology of our taxonomy) higher cognitive behaviour builds on reproduction (knowledge), that both cognition and emotion are a basis for conation (interest and so on), and that knowledge and judgment (reproduction and higher cognition) as well as feeling and interest (emotion and conation) are behind creative behaviour.

The relations between the behavioural types may be complicated, however. Emotional behaviour may be seen as parallel to cognitive behaviour, but intellectual joy is dependent on judgment. In its capacity of motivation, conation has a retrograde effect on cognition. It can perhaps be said that all types of behaviour influence the other types. The sequencing of objectives according to behavioural type must therefore be made from case to case.

5 THE OBJECTIVE-PROCEDURE-CRITERION UNIT FORM

5.1 Comparison of earlier constructions

To find a suitable technical way of presenting the objective-procedure-criterion units we have collected and compared some earlier attempts in this direction. We have primarily been interested in models worked out for use in literary instruction.

In all the examples given below the objectives are explicitly formulated and given a central placing. In other respects there are differences and, in order to get a better general view, we have tried to classify the models into different types. The most common type seems to be that objectives are linked with procedures but not at the same time with criteria (Type A, 2 examples given). There is also a type where objectives are linked with criteria, but where no account is given of procedures (Type B, 1 example). A third type brings types A and B together, stating objectives, procedures and criteria (Type C, 2 examples). Some models dealing with literary instruction start, not with the objectives, but with the literary texts (Type D, 1 example).

5.1.1 Type A. Procedures but not criteria are co-ordinated with objectives

EXAMPLE 1: DEMING AND KLEIN (1970, 31-33)

Note:

This is a series of lessons for gifted children in grades 1-3 with the aim to "develop cognitive literary concepts as a basis from which affective intellectual behavior may evolve". Seven "educational objectives" are formulated for the whole series of lessons, for example, the following three:

To be highly selective in choosing books and other materials for their reading experiences.

To identify, analyze, and synthesize the plot, theme, and organizational pattern of a story.

To recognize ways in which sociological environment influences the behavior of story characters and to understand how this environment can influence the behavior of people in real life.

For each lesson, however, there are specific objectives. In the formulation of these, use has been made of the taxonomies of the Bloom group, and we find "cognitive" as well as "affective" objectives.

Lesson Ten

Analysis of Mystery Stories

The purpose of this lesson is to acquaint the pupils with the main characteristics of mystery stories and to involve the class in analyzing and applying typical techniques that are used in creating stories of this genre.

I. Differentiated Behavioral Objectives

A. Cognitive Domain

1. Knowledge. The learner becomes acquainted with the essential characteristics of mystery stories. He is able to distinguish readily between this kind of creative writing and other kinds.

2. Evaluation: The learner makes judgments about mystery stories in terms of such qualities as suspense, logical clues, and appropriate outcomes.

B. Affective Domain

1. Responding: The learner reads mystery stories voluntarily for recreation.

2. Organization: The learner writes one or more mystery stories utilizing such techniques as suspense, hidden clues, and themes of moral justice.

II. Motivation and Discussion

The questions and explanations that follow are meant to help the children become knowledgeable about mystery story writing:

"How many of you have read and enjoyed mystery stories? Can you name a few? What is it about these stories that makes them fun to read? Are most mystery stories usually easy to follow? Why does an author use a simple, direct style?"

"Remember that nearly every story has one main problem to be solved. When do we usually learn about this problem in most stories? When do we learn about the problem in most mystery stories? What kind of problem is usually involved in a mystery story?" (Example: some form of crime, or the threat of an illegal or violent act.)

"What do you find yourself, the reader, doing about the crime as you follow the adventures of the hero in a mystery story? Why does an author give the reader just a few clues at a time? When you finish a mystery story, you can usually think back and see how you might have solved the mystery. In fact, an alert reader can sometimes figure out who committed the crime before he actually finds out for sure. Why is it important for the author to be 'fair' to the reader in providing clues?"

Point out to the class that most mysteries have the following characteristics:

The main problem, or "catastrophe", is identified at the beginning of the story.

The reader has the experience of accompanying the main character in going through the steps of looking for the solution to the problem.

The reader is given an opportunity to solve the crime (or problem) himself by discovering clues that are buried in the story.

Encourage the children to apply these criteria to mystery stories with which they are familiar.

III. Extending Concepts

The following topics and activities are recommended for pupil involvement:

A. "Think about the mystery stories you have read. What made them enjoyable to read? What were your feelings toward the 'bad guys'? Have you ever experienced a kind of friendship for, or felt sorry for, a story character who turned out to be guilty of a crime? Why do you suppose an author gives the villain in a story some desirable traits?"

B. "Choose one of your favorite mystery stories. Use the same general plot, but change the sequence of events so that the guilty character is free and the hero is accused. Describe the feelings of both. Change the ending so that the problem is solved in another way. Describe how the characters feel and what they say and do because of the changes in events."

C. "Are the solutions to most mystery stories logical and reasonable?"

D. "Can you remember reading a mystery where the solution to the problem seemed unreasonable or unbelievable, or just too much of a coincidence?" (Have the pupils look up the meaning of deus ex machina. Comment on this device.)

E. Ask the children who have written mystery stories to read them to the class. Evaluate them on the basis of the criteria developed in this lesson. Some children may want to work together in discussion circles, evaluating either their own stories or published stories they have already read. Provide class time for further in-depth discussion.

F. A number of good mystery and detective stories for young people are available. Among them are the following: The Alligator Case by William Pene Du Bois; Egypt Game by Zilpha K. Snyder; Encyclopedia Brown stories (a series of books in which a boy detective is the hero) by Donald J. Sobol; and Freddy the Detective by Walter R. Brooks.

EXAMPLE 2: HEINEMANN (1970, 128-129)

Note:

We have here an example, not of objectives concerning the art of literature but of objectives belonging to, in our terminology, the society-oriented object area, where literature is used as a teaching aid.

Third lesson

Theme: Captain Stormfield's visit in heaven.

Objectives:

1. Realizing that the assertions of the Bible, which are tied to a certain conception of the world, must be interpreted when the conception of the world changes.
2. To be able to understand and explain the ideas of heaven and hell which originate from the ancient conception of the world.

Plan for the lesson

Part	Method	Time	Content
1	Beginning: The story is read aloud.	5 minutes	Captain Stormfield's visit to heaven, after Mark Twain.
2	Silent work: The pupils receive the text. Task: To read through and to underline possible answers to the question.	10 minutes	Why is Captain Stormfield disappointed in heaven?
3	Talk: The pupils collect their answers to the question.	10 minutes	Possible result: Stormfield has taken the "metaphorical language" of the Bible too literally, hence he had quite crazy ideas.
4	Stimulus: Pupil remarks are collected and sorted.	5 minutes	From where had Stormfield got his conceptions of heaven and hell? Christian tradition and the ancient conception of the world.

5	Group discussion changing-over to round discussion.	15 minutes	Matthew 5, 21-22: But the wicked do yet come to hell? Explanation of the metaphor "hell" in the sequence: Judgement - High Council (to be explained!) - Hellfire.

5.1.2 Type B. Criteria are co-ordinated with objectives but no procedures are described

EXAMPLE: INSTRUCTIONAL OBJECTIVES EXCHANGE (IOX) (ca. 1969, 4-5, 32-39)

Note:

The teacher is supposed to choose objectives from this book. When an objective is chosen, evaluative criteria are also found. In our terminology, the objectives are curricular objectives; the criteria correspond to not formulated procedure and criterion objectives. The possibility, referred to above in 4.5, of co-ordinating a curricular objective with alternative criteria corresponding to not formulated or trained procedure and criterion objectives that are broken down from the curricular objective, is illustrated in the IOX material by the listing of "additional items", that is, parallel criteria of the same curricular objective.

Objective Two

English Lit.
Senior High

MAJOR CATEGORY: Poetry
Sub-category: Tone

Tone is defined as the attitude of the poet toward his subject matter or toward his audience. The tone of a poem may be formal, informal, solemn, ironic, horror-stricken, sarcastic, humorous or playful.

OBJECTIVE: The student will demonstrate an understanding of what is meant by tone in poetry and how tone is achieved in a poem. That is, when given a poem, the student will be able to describe the attitude contained therein toward the subject matter or the audience and identify the means by which the tone is revealed.

SAMPLE ITEM: In "Apparently With No Surprise" by Emily Dickinson, what is the speaker's attitude toward nature? What details reveal the tone?

CRITERIA: The speaker's attitude is one of dismay. The speaker presents a picture of a world apparently governed by whim, without purpose or compassion. The frost kills the flower "in accidental power" and the rest of nature appears undisturbed. The sun "proceeds unmoved" and the flower itself does not seem surprised. Even God seems to be "approving."

"APPARENTLY WITH NO SURPRISE"

Apparently with no surprise
To any happy flower,
The frost beheads it at its play
In accidental power.

The blond assassin passes on,
The sun proceeds unmoved
To measure off another day
For an approving God.

Emily Dickinson

(Five additional items are given. Items 1 and 4 are reproduced here.)

Objective 2 English Lit.
Additional Items Senior High

ITEM 1: Describe the speaker's thoughts about the man he killed in the poem "The Man He Killed" by Thomas Hardy. What do these thoughts reveal about the poet's attitude toward war? Where is the irony in the situation?

CRITERIA: The speaker indicates that he has killed a man much like himself simply because the man was one of the enemy. Now he reflects that, had they met under different circumstances, they might have become friends.

The poet's bitter attitude toward war is revealed by the fact that circumstance can dictate that a man would kill rather than offer friendship.

The irony of the situation can be either the irony of a man shooting another man down when he might have been friendly or the man's reflections on his situation.

THE MAN HE KILLED

Had he and I but met
By some old ancient inn,
We should have sat us down to wet
Right many a nipperkin!

But ranged as infantry,
And staring face to face,
I shot at him as he at me,
And killed him in his place.

I shot him dead because--
Because he was my foe,
Just so: my foe of course he was;
That's clear enough; although

He thought he'd 'list, perhaps
Off-hand-like--just as I--
Was out of work--had sold his traps--
No other reason why.

Yes; quaint and curious war is!
You shoot a fellow down
You'd treat if met where any bar is,
Or help to half a crown.

Thomas Hardy

ITEM 4: What is the tone of the poem "In Westminster Abbey" by John Betjeman? What specific details help to establish the tone?

CRITERIA: The poem is bitterly satirical of people who claim to be Christians but who exhibit a selfish and unchristian regard for their fellow men. The tone is established through contrasts. One such contrast is between the lady's desires and the presence of

England's greatest men. The lady seems pious but she calls on God to "bomb the Germans". She asks with seeming concern that the German women be spared but if God cannot spare them while he is killing the German men she will forgive God his "mistake" so long as she is protected. She will repay this favor by coming to church if she has nothing else to do but she must leave this service "because I have a luncheon date". The humor of her audacity helps to create the satire which in turn reveals the poet's satirical attitude toward this type of individual.

IN WESTMINSTER ABBEY

Let me take this other glove off
  As the vox humana swells,
And the beauteous fields of Eden
  Bask beneath the Abbey bells.
Here where England's statesmen lie,
Listen to a lady's cry.

Gracious Lord, oh bomb the Germans.
  Spare their women for Thy sake,
And if that is not too easy
  We will pardon Thy mistake.
But, gracious Lord, whate'er shall be
Don't let anyone bomb me.

Keep our Empire undismembered
  Guide our Forces with Thy Hand,
Gallant blacks from far Jamaica,
  Honduras and Togoland;
Protect them, Lord, in all their fights
And, even more, protect the whites.

Think of what our Nation stands for,
  Books from Boots' and country lanes,
Free speech, free passes, class distinction,
  Democracy and proper drains.
Lord, put beneath Thy special care
One eighty-nine Cadogan Square.

Although, dear Lord, I am a sinner,
  I have done no major crime;
Now I'll come to Evening Service
  Whensoever I have time.
So, Lord, reserve for me a crown,
And do not let my shares go down.

Now I feel a little better,
  What a treat to hear Thy Word,
Where the bones of leading statesmen,
  Have so often been interr'd.
And now, dear Lord, I cannot wait
Because I have a luncheon date.

John Betjeman

5.1.3 Type C. Procedures as well as criteria are co-ordinated with objectives

EXAMPLE 1: MICHIGAN STATE UNIVERSITY (1968, 101-102)

Note:

This model is taken from a teacher training course in children's literature. In the beginning eight "major objectives " are listed, as, for example:
To become more familiar with the literature that is available for children. To develop criteria for evaluating the broad types of literature read by children.

The example belongs to the second of those "major objectives". The course consists of 100 units, all in the same pattern as the following.

Objectives
To develop criteria for evaluating fantasy (extraordinary creatures) as a broad type of literature for children.

Prerequisite
Lecture: Characteristics of modern fantasy for children.

Experience
Read at least one fantasy in which the imaginary element is due to the presence of extraordinary creatures. Evaluate the selection in terms of how well it exemplifies each of the characteristics of modern fantasy as a broad type of literature for children.

Setting
Independent, College.

Materials
Any fantasy of this type. (A bibliography listing appropriate titles will be distributed to the students.)

Level
All grades.

General
All candidates.

Hours
1

Evaluation

Aspects of evaluation of selection will include internal consistency exists within imaginary framework, impossible seems plausible. Particular attention given to details of setting. Magic is simple, completely matter of fact.

File

Fantasy principles of book selection evaluation.

EXAMPLE 2: SHAW UNIVERSITY (1971, 31-32)

Note:

Here also the program belongs to a teacher training course; it is meant to increase the understanding of behavioural objectives. The chosen example has as a general objective formulated as teacher behaviour, "to motivate students to assist in the planning of unit". The broken down objectives are procedure and criterion objectives but could also be regarded as procedures. The "outcomes" are descriptions of what a real lesson produced, but could also be interpreted as criteria. The books used as teaching aids are perhaps not literature in our sense but could obviously be of this kind.

Lesson I: Presenting an Approach to a Unit and Pupil-Teacher Planning Experiences

Grade: Eighth

Area: Social Studies

General Objective: To motivate students to assist in the planning of unit.

Behavioral Objectives

1. Select three books out of the library and with their use write a seven page research study on one of the following topics related to the period of our study:
   A. Life on the Frontier
   B. Farming Beyond the Mississippi
   C. New Inventions During the Birth of our Republic
   D. Transportation in Frontier Days
2. Using five minutes, give an oral report of the story you prepared in one above.
3. With four or five other students on your Project Committee, prepare a ten minute skit. Try and make your presentation as realistic and authentic as you can. The Project Committee will be evaluated in terms of (a) the narration of the skit, and (b) presentation of skit before the total class.

Background Activities

Sub-topics:

1. A new Republic is Born
2. Life on the Frontier

3. Land Beyond the Mississippi
4. Settlers in the Far West
5. Expansion and Exploration
6. Trouble with Other Nations
7. New Inventions Start New Patterns
8. Moving Westward
9. Beyond the Mississippi
10. The Push to the Pacific
11. Factory, Farm and Plantation
12. Expanding Democracy in the Age of Growth

Step I. The Approach: The showing of a film, Title, "Life on the Frontier."

Step II. Planning Period

Performance Task One.

Students were requested to think and to raise questions. Questions like, What would you like to know more about concerning the growth of America toward the West? The question was put more simply into a series of smaller questions.

The response was great. About 40 questions were raised.

A student was elected to write questions on the chalkboard. One was elected to record questions.

Performance Task Two.

Students made records of questions and statements.

Outcomes

1. Response great
2. Eager-beaver attitude was developed
3. Students questions were in line with material (Texts, Supplementary material and library books and materials).
4. Questions were in-depth and changes were at a minimum
5. Teacher direction was helpful.

5.1.4 Type D. Starting-points are not objectives but literary texts

EXAMPLE: CHANDLER, LIPSCOMB AND TUCKER (1969, 20-21)

Note:

The objectives are expressed, not as behaviours of the pupil but of the teacher. They can easily be re-shaped into behaviours of the pupils, however.

Classification: Folk
Title: The Emperor's New Clothes
Author: Hans Christian Andersen

Important Ideas and/or Stylistic Devices

The values of wisdom, innocence, sincerity, and truthfulness.

Teaching Aims

1. To encourage children to read other fairy tales of their own choosing.
2. To strengthen in children the ideals of honesty, sincerity, and truthfulness.
3. To demonstrate the necessity of being aware of one's responsibilities and fulfilling them.

Motivation

1. Display other Andersen fairy tales.
2. Discuss Hans Christian Andersen's life.
3. Play regal music and let children role play being kings.
4. Discuss how children feel in new clothes and the type of reaction they like to have from other people.

Pivotal Questions

1. How did the weavers cheat the king?
2. How did the people around the king react to his new clothes? Why?
3. How did the king show off his new clothes?
4. Who was the only really wise person? Why?

Related Activities

1. Let children set up a court and role play a king, queen, etc.
2. Make crowns from construction paper and decorate them.
3. Discuss various countries' governments (king vs. president).

4. Related readings: King Midas, "Sing a Song of Sixpence," "Old King Cole."
5. Write or tell a different ending to the story.
6. Discuss the words cheat and cheating.
7. Discuss or write what the king did to the cheats or weavers.
8. Use the sound filmstrips of the story.

5.2 Discussion: Proposed disposition of the O-P-C unit form

In the choice between types A, B and C, type C is the most advantageous since it tries to co-ordinate all the three components of goal-referenced instruction. Of course, we can make use of details in the examples belonging to the other types.

Type D, where the starting-point is the literary texts and not the objectives, seems inappropriate in this connection. The objective must be the starting-point in goal-referenced instruction. There is no literary work that must be used at school. The danger is that the literary work is chosen for no clear reason, after which the question arises as to how the text could be used. This must be wrong procedure. The only exception is if a certain literary work (perhaps the national anthem) holds such a traditional position that contact with this work is regarded as inevitable. But also here the objectives are the starting-points ("recites the national anthem" etc.).

Another thing is that more complex instructional units can and must be built up, where more than one objective and also more than one procedure is introduced. In such a complex unit a literary work may very well be the uniting element. In chapter 8 we will deal with such complex units, and in this connection Type D is of interest. At the same time, we should always be careful not to try to "pump" too many objectives out of a literary work.

A survey of the models exemplified shows many differences, for example, many different headings. The most important is that the three components of teaching, the objective, the procedure, and the criterion, form the main headings. Occasional subheadings may be introduced when required.

The objective heading an O-P-C unit is a second level objective, a curricular objective. The forms are to be sorted according to the objectives. To facilitate this sorting the forms could be headed by the object area in question (for example, Aesthetic area) and by a more specified object sub-area (for example, Evaluation of literary works).

A sorting of the objectives is also possible according to their relative position. It could be suitable to provide space on the form for noting which objective or objectives have to be reached before the behaviour described in the present objective can be stimulated and trained, and which objective or objectives come next in the sequence. However, as the sequencing of objectives may be difficult and perhaps sometimes impossible, we will not regard the stating of preceding and subsequent objectives as necessary. It may be sufficient to note the related curricular objectives. For an annotation of related curricular objectives (if appropriate, preceding and subsequent objectives) we have provided space at the bottom of the form. The behavioural type of the objective is of interest in this connection. It can be entered next to the object area.

As was said in 4.3, it is not necessary to formulate the third level objectives, the procedure and criterion objectives, since they are implicitly stated through the reported procedures as well as through the criteria. If it seems convenient, for example, if it will give a more clear disposition of the procedure, we can, however, caption the procedure with a number of procedure and criterion objectives.

We have distinguished between a more and a less generalized way of describing a procedure. Both a more general and a more specified procedure can be entered in the form. Often it may seem natural to summarize the specified procedure or procedures in a short summary giving the more general procedure.

The procedure ought to be followed by a corresponding criterion or criteria.

In connection with the procedure and the corresponding criterion(a) we can state the supposed suitability with regard to department, school year or individual variation within a class. In some cases also a more general procedure can be ascribed to a certain department, school year or specified ability and interest of the individual pupil. In most cases, however, the more general procedure may be identical for all school years and pupils, whereas the varied pupil characteristics have to be taken into account when choosing the more specified procedure and its criterion(a).

If possible, alternative criteria (of the curricular objective) may be listed to advantage. When stating such alternative criteria it may also be appropriate to note the supposed suitability with regard to pupil characteristics.

The proposed disposition of the O-P-C unit form is given in Figure 5.

Figure 5. Proposed disposition of an O-P-C unit form

Object area: Object sub-area:	Behavioural type:
Curricular objective:	
Procedure: (if convenient, divided into) General procedure and Specified procedure (If desirable, procedure and criterion objectives may be listed)	
Criterion(a):	
Pupil characteristics: (in terms of department, school year, individual ability or interest that seem to fit the procedure and the criterion(a))	
Alternative criterion(a): (of curricular objective) Pupil characteristics:	
Related curricular objective(s): (if appropriate, divided into) Preceding curricular objective(s) and Subsequent curricular objective(s)	
Source used (if any):	

6 COLLECTING OF PROCEDURES AND CRITERIA FOR THE TEACHING OF LITERATURE

Our collecting of procedures and criteria was done by making an extensive search in various documents from different countries. The aim of this collecting was not to make an empirical description of what procedures and criteria are in world-wide use. What we wanted was a material for our further work, as comprehensive as time permitted.

The sorting of the collected material was done in two steps. First, we tried to get an overall picture of the material by classifying the procedures and the criteria according to the taxonomy used in our goal analyses, that is, according to explicitly expressed or implicitly present objectives.

The second step was to try to find such procedures and criteria in the collected and catalogued material that could be used in objective-procedure-criterion units. The units that we wanted to construct first of all were such headed by the curricular objectives in the list presented in chapter 3. The first step sorting was here a good starting-point.

Descriptions of procedures as well as of criteria are found in teachers' manuals and similar documents. There is also a store of criteria in complex tests constructed for marking or diagnostic purposes, and there are also theoretical treatments of literary evaluation to be studied.

6.1 Types of sources presenting procedures

Literary anthologies

In the literary school anthologies we often find questions and exercises put after each text. They are directed towards the pupils but can, of course, at the same time serve as a help for the teacher.

Teachers' manuals attached to literary anthologies

Teachers' manuals are attached to some literary school anthologies. Here, too, the usual contents are questions and exercises belonging to the separate texts. However, there may also be some other advices and tips for instruction and even plans for entire lessons.

Teachers' manuals for the native language or components of this school subject

There are also teachers' manuals dealing, not with a special anthology, but with the native language as a school subject, or with components of this subject such as reading or writing. In these manuals procedures of literary instruction may also be found. Such manuals usually contain a model of how a reading lesson can be arranged. There are a number of variants of the following pattern:

Introduction: Stimulation
Information
Text study: Reading
Commentary
Evaluation
Follow-up

As a rule, no objectives are formulated in this connection. Texts are given in most cases. They may be followed by questions with reference to the course of events, characters, environment, etc. in the texts. However, it seems that the structure of the lesson is just as often regarded as the essential thing. The same structure is considered suitable for most texts.

Stimulation may be found in discussion, pictures or music. Information given by the teacher deals with difficult words in the text, the environment and the author.

The advice on the reading of texts tells one who, how, where and when. The commentary on the text read usually takes the form of a discussion either after or interspersed in the reading. Evaluation techniques are not always mentioned, but they may consist of questions to be answered, a small essay or review to be written.

Directions for follow-up are rare. They may, however, mention the dramatic presentation of a book, making a film, looking at a film, reading other books by the same author etc.

Teachers' manuals for school subjects other than the native language

As teaching of literature is here defined as teaching not only in order to bring about contacts with literature, but also with the aid of literature when the objects of the expected behaviour do not belong to art, we can find advice and tips for the use of literature as well as plans for entire lessons (where literary works are included to a greater or lesser extent) in teachers' manuals for practically all school subjects. No doubt such procedures are most common in teachers' manuals for history and geography.

It is striking, however, that literature in this connection is most often mentioned as a stimulus for an activity or as something that the pupils are recommended to read at their own choice after instruction, but more seldom as something that is systematically integrated into the procedures.

Plans for lessons published in journals

Plans for lessons in the native language or in other school subjects are found in journals for teachers. They may treat a special theme, a special text etc.

Books in form of essays on a special idea or complex of problems

Such books do not deal with plans for lessons or questions concerning particular texts. Instead the author wants to give a stimulus to a new way of thinking about the relation between children and literature, presenting a variety of new ideas and tips. Often the author adopts a certain educational theory, for example, learning by doing or creative teaching.

Research reports

There are also research reports on investigations where procedures for literary instruction have been tested empirically. The aim of this research may vary, but the procedures themselves can be noted.

6.2 Criteria in complex tests for marking or diagnostic purposes and theoretical treatments of literary evaluation

As was said above, evaluation techniques are not always mentioned in teachers' manuals and similar documents, although there may be something of this kind, such as, for example, questions to be answered. An additional material is found in complex tests constructed for marking or diagnostic purposes.

We have tried to carry out an investigation of such material but have experienced difficulties in obtaining a more comprehensive sample. Bibliographical annotations in catalogues such as Buros (1949, 1953, 1959, 1965) and Hoepfner (1970) were used. In all, about fifty different tests which seemed to include items concerning literary instruction were ordered, but only some of these orders were effectuated. We shall present the material, however, since it may nevertheless tell us something of what one can expect in this field.

It must be observed that these "tests of literature" only deal with objectives concerning teaching in order to bring about contacts with the art form literature. The objectives in object areas other than the aesthetic one will not be looked upon as "literary objectives". In a way this is right, of course. The criteria in, for example, the object area of mental hygiene, will be behaviours demonstrating mental hygiene, and the tests will be tests of mental hygiene. We have not tried to collect all sorts of tests.

All collected tests are American. Less than half are constructed with intermediate and advanced grades in view, corresponding to the middle and senior departments of the Swedish Comprehensive School. The others are directed towards high school. All types of criteria could be of interest to us, however, even if the content of the separate items does not suit the Comprehensive School.

The tests are the following (in alphabetical order). In some cases they are combined in groups.

(1) The Eaton Book-Report System.
Eaton, Harold T.
Ridge Manor, Florida: Ridge Manor Publishing Co. 1934-37.
High school.

(2) The Eaton Literature Tests. The New Eaton Literature Tests.
Eaton, Harold T.
Boston, Hingham, Mass.: The Palmer Company. Later: Ridge Manor, Florida: Ridge Manor Publishing Co. 1928-37.
High school.

(3) English Literature. Anthology Test.
(Larson, Carl H.)
Logan, Iowa: The Perfection Form Company (1959).
High school.

(4) Every Pupil Achievement Test: Elementary Literature. Literature.
Guilliams, Clark I. - Campbell, Betty - Bicket, Marie L. - Wheelen, Kenneth L. - Watson, Roy A.
Emporia: Kansas State Teachers College, Bureau of Educational Measurements. 1967-70.
Grades 7-8, 9-12.

(5) The Gray-Votaw-Rogers General Achievement Test: Test 3 - Literature.
Gray, Hob - Votaw, David F. - Rogers, J. Lloyd.
Austin, Texas: Steck-Vaughn Company. 1960-62.
Grades 4-6, 7-9.

(6) Iowa Tests of Educational Development: Test 7 - Ability to Interprete Literary Materials.
Lindquist, E.F. - Feldt, Leonard S. (Eds.)
Chicago, Illinois: Science Research Associates, Inc. 1958-66.
Grades 9-12.

(7) A Look at Literature: The NCTE Cooperative Test of Critical Reading and Appreciation.
Ironside, Roderick A. (Project Director).
Princeton, New Jersey; Berkeley, California: Educational Testing Service. 1969.
Grades 4-6.

(8) New Developmental Reading Tests. Intermediate Level. Parts IV and V - Creative Comprehension.
Bond, Guy L. - Balow, Bruce - Hoyt, Cyril.
Chicago: Lyons and Carnahan, Inc. 1968.

(9) Objective Tests in American Literature. Objective Tests in English Literature.
Call, Hazel.
Boston, Hingham, Mass.: The Palmer Company. Later: Ridge Manor, Florida: Ridge Manor Publishing Company. 1931, 1932.
High school.

(10) Outside Reading Tests for Freshmen and Sophomores. Outside Reading Tests for Juniors and Seniors. Revised editions.
Cordell, Christobel M.
Portland, Maine: J. Weston Walch, Publisher. 1964, 1963.
High school.

We shall try to examine this material in the light of the curricular objectives proposed by us in chapter 3, proceeding according to the division into sub-areas in that chapter.

Object sub-area: The literary works and their content

Reproductional objectives which were not included in our list are well represented.
Gives an account of the main outlines of the development of literature is tested by (4), for example, in the following way:

Within each of the following groups of five questions, arrange the items in chronological order by placing the number 1 in the parentheses beside the earliest work or author, the number 2 beside the next earliest, etc., so that the number 5 is beside the most recent item in the group.

136. Greek Period
137. Middle English Period
138. Neo-Classicism
139. Roman Period
140. Renaissance

146. sonnets
147. miracle plays
148. short stories
149. novels
150. Greek tragedies

(3) and (9) each have a test for different periods (for example, Beginnings of English literature, The Elizabethan period, The Puritan period, etc.). The tests that use multiple choice questions, true-false statements, matching etc. thus measure the knowledge of these literary periods.

Can recite poetry by heart or quote passages from literary works

In (3) we find the following matching type:

C. Well-known sayings in certain novels:

81. "It is a far, far better thing that I do, than I have ever done; it is a far, far better rest that I go to, than I have ever known."
82. "Barkis is willin´."
83. "Eppie in de toal-hole!"
84. "By the bald scalp of Abraham, yonder Jewess must be the very model of perfection whose charms drove frantic the wisest king that ever lived!"
85. "Such is the loyalty of the Hielander!"

a. Silas Marner
b. Ivanhoe
c. Kidnapped
d. David Copperfield
e. A Tale of Two Cities

A multiple choice test is used by (4):

71. "Hang a lantern aloft in the belfry arch
Of the North Church tower as a signal light -
One if by land, or two, if by sea:
And I on the opposite shore will be."

1. "The Wreck of the Hesperus" 2. "The Highwayman"
3. "Paul Revere´s Ride" 4. "Danny Deever" 5."Invasion from Mars"

Gives an account of the content of some (outstanding) literary works is an objective that (2) and (10) are solely aimed at. Some of the literary works are children´s books. In (2) there are, for example, thirty questions concerning Stevenson´s "Treasure Island". Examples of test items:

C. Setting. Underline the correct answer in each of the following. 1. Jim Hawkins found the map of "Treasure Island" in - the Captain's pocket - the Captain's sea-chest - the Captain's trunk - an empty bottle.

D. Plot. Answer the following questions as briefly as possible. Fill in the blanks of the incomplete statements. 2. After the death of the _____, Jim and his mother went to the _____ for help.

In (10) we find 600 + 600 books treated in following way:

KIPLING, Rudyard

Captains Courageous

1. What was the name of the fishing boat which picked up Harvey Cheyne? 2. What was the home port of the boat? 3. Who was Captain of the boat?

Answer a, b, or c:

4. The Captain agreed that Harvey: a) could pay for his board after the schooner docked; b) would receive ten dollars a month pay; c) could work for his keep. 5. Dan: a) believed Harvey's stories of wealth; b) openly scoffed at Harvey's stories; c) pretended to believe Harvey. 6. When Harvey gave wrong answers to Long Jack he: a) forfeited the next meal; b) was thrown overboard; c) was whipped. 7. Pennsylvania was: a) a wanted criminal; b) a former preacher; c) a newspaper man.

True or false.

8. Harvey was skillful in the use of the sextant. 9. Harvey and Dan quarreled over who was to have the Frenchman's knife. 10. Long Jack was Portugese. 11. The Captain and crew were given a large reward by Mr. Cheyne. 12. Harvey's parents were delighted with the change in their son.

True-false statements are used by (3): "In 'The Wind in the Willows' the characters act and talk and philosophize like human beings."

Multiple choice tests are chosen by (4): "Piglet and Christopher Robin are characters from 1. 'The Velveteen Rabbit'. 2. 'Babes in Toyland'. 3. 'Pogo'. 4. 'Winnie-the-Pooh'. 5. 'Animal Farm'."

In this test, constructed for grades 7-8, children's literature occasionally appears. (5) includes literature tests both for grades 4-6 and 7-8. In the former test 44 items are listed, all concerning children's literature:

4. Little Black Sambo carried
   1 a walking cane 2 a bird cage 3 an umbrella 4 a bag of cakes
14. Little Red Riding Hood was saved from the wolf by
   1 her grandmother 2 a woodcutter 3 a hunter 4 a wolf trap
20. Dr. Dolittle was
   1 a scientist 2 an animal doctor 3 a schoolmaster 4 a writer
21. In "Just So Stories" we learn how the leopard
   1 learned to swim 2 got his spots 3 found food 4 fooled the lion

The test for grades 7-9 also contains works from children's literature, although there are some examples of adult literature, too. With children's literature in mind, it is of interest that the literature test of (5) "represents a sampling from standard sources, such as 'The Children's Catalog', 'A Basic Book Collection for Elementary Grades', and anthologies of children's literature. It is intended to give schools a basis for judging whether their students have the proper familiarity with children's classics and with recognized modern books, stories, and poems" (Manual, 10).

The following observations can be made concerning the seven objectives in our proposed list.

Objective 1. Derives pleasure from literary works (emotional) and Objective 2. Is arrested by the excitement, atmosphere and humour of literary works (emotional)
The only criterion that could be seen as corresponding to these emotional objectives is found in (1), Form B. For short stories, essays, etc., where the pupils meet the following request: "Give the titles of four of the most enjoyable selections in the book, and write a descriptive sentence for each." The fact that they choose a selection for its enjoyment value could perhaps demonstrate that they have found enjoyment in the book, although the examples given by (1) mostly seem to describe the content of the stories and essays.

Objective 3. Takes an interest in literature (conative)
No criteria found.

Objective 4. Reflects upon the people and course of events in literary works (higher cognitive)
In (1), Form A. For novels, dramas, etc., we find the following request: "Give the names of the most important characters and identify each." To identify means, for example, to write: "A young engineer - the hero." Essays are used when dealing with the course of events: "In seventy-five words or less, summarize the plot of the book" (Form A), "In 104 words or less, write a concise summary of the book. Mention only the facts of greatest importance; omit all trivial details" (Form E. Biography).

The type of item used by (2) was exemplified above with some of the thirty questions concerning Stevenson's "Treasure Island", as they mostly aimed at an account of the content of the literary work. However, some of the questions are of a higher cognitive type and concern characters. For this reason they belong here. Example:

A. Character. Underline the words which describe the character correctly. 1. Jim Hawkins was - daring - stupid - cowardly - sullen - brave. 3. Squire Trelawney was - awkward - oily - quick-tempered - close-tongued - talkative.

In (4) we find the following multiple choice type:

Following are some selections from literature stories and poems. Read each selection and choose the best answer for the questions which follow it.

"A wooded island rang with sounds
Of church bells in the throats of hounds.
A buck leaped out and took the tide
With jewels flowing past each side."
76. These lines are describing: 1. a peaceful village 2. a boat ride
3. a deer hunt 4. Sunday on an island

(6) gives (in Passage 5) a poem in the same way and puts, for example, the following multiple choice question:

37. The poet suggests that the main character in the poem worked
   A swiftly and steadily, although the work took a long time to complete
   B irregularly, with only occasional spurts of activity
   C diligently and carefully, but only in such spare time as he had
   D slowly and painstakingly, spending most of his time at the project

Objective 5. Is emotionally involved with the characters and course of events in literary works (emotional)
No criteria found.

Objective 6. Interprets the message of literary works (higher cognitive)
In (1) the pupils are invited "in not more than sixty carefully chosen words" to state their "honest opinion of the book". They should discuss at least some of a number of enumerated points, one of those being "author's purpose".

Objective 7. Is emotionally reached by the message of literary works (emotional)
No criteria found.

Object sub-area: The form of literature

Knowledge of literary concepts (not included as an objective in our list) is measured by (4) in multiple choice tests of this type:

110. A theme, character, or verbal pattern which recurs in literature or folk-lore is called the: 1. thesis 2. motif 3. decor 4. recurrent 5. common denominator

A higher cognitive objective was included in our list, however:

Objective 8. Observes the stylistic features of literary works such as choice of words, figurative language, rhythm and composition (higher cognitive)

In (4) there are criteria corresponding to this objective, for example:

Following are some selections from stories and poems. Read each selection and choose the best answer for the questions which follow it.

66. "It fell about the Martinmas time,
And a gay time it was then,
That our gudewife had puddings to mak'
And she boil'd them in the pan."

The rhyme scheme of this passage from "Get Up and Bar the Door" is: 1 abcb 2. aabb 3. abba 4. abab 5. abca

67. This poem is an example of: 1. a limerick 2. an old ballad 3. free verse 4. blank verse 5. haiku verse

68. "Flower in the crannied wall,
I pluck you out of the crannies,
I hold you here, root and all, in my hand,
Little flower - but if I could understand
What you are, root and all, and all in all,
I should know what God and man is."

One line in the above poem which contains alliteration is: (1) line 1 (2) line 2 (3) line 3 (4) line 4 (5) line 6

(7) quotes a poem of 12 lines and asks (Form B):

22. Which of these phrases best shows that this poem is supposed to be amusing rather than thoughtful or mysterious?
F "wind is still and bullfrogs croak"
G "inside their coat pockets"
H "can fly through the night"
J "losing their way"

Likewise there is the following question after a prose passage:

46. The author wants you to get a feeling of waiting for something to happen. Which phrase from the paragraph does the most to build this feeling?
    F "as though the air were full of secrets"
    G "glowed with a pale reflection of city lights"
    H "playing softly, absent-mindedly"
    J "outside the rain whispered"

Objective 9. Finds pleasure in observing the formal traits of literary works such as choice of words, figurative language, rhythm and composition (emotional)
No criteria found.

Sub-area: Evaluation of literary works

Objective 10. Reflects upon possible criteria for literary evaluation (higher cognitive)
No criteria found.

Objective 11. Evaluates literature in an independent way, applying criteria according to his own choice (higher cognitive)
As was seen above, (1) requests the pupils to state "in not more than sixty carefully chosen words" their "honest opinion of the book". Supplemented are the words "giving reasons for liking and disliking it". Seven or eight points are suggested, among which at least four are to be discussed: (Form A. For novels, dramas, etc.) "(1) character drawing, (2) setting (including local color), (3) tone and atmosphere, (4) plot, (5) romanticism and realism, (6) author's style, (7) author's purpose, personality etc."

Form C is on the whole a book review. But here types of information are listed that the reviewer generally considers, and so the criteria used by the pupils are such laid down by others rather than criteria of their own choice. This listing has the following appearance:

2. The author's purpose in writing the book. What has he attempted to do? How well has he done it?
3. The setting. Are the scenes vivid or colorless?
4. The characters. Are they true to life? Are some more skilfully drawn than others?
5. The plot. Is the story probable, improbable, or impossible? Is it clearly told? Is the action rapid or slow? Is coincidence overworked? Is the motivation sound?
6. The author's style. Clear, ponderous, swift, slow, involved, vivid, pleasing, dull, etc.?

Sub-area: The authors

Objective 12. Mentions some prominent authors of contemporary (children's) literature and examples of their works (reproductional) (1) includes the following task: "Mention at least one other book (by the author)".

In (4) we find a matching test with a column of book titles and another of authors' names: "Place the number of the author from the list at the right beside the name of the work he wrote."

Objective 12 was placed in our proposed list in order to guarantee that all children get some knowledge of the child culture created by adults, among other things with regard to a wish that they, as adults, should include children's literature in the concept of literature. There is no mention in this objective of knowledge of the contents of children's books, but obviously the test of knowledge of children's books occurring in (5), and accounted for above in the section "Object sub-area: The literary works and their content", the objective "Gives an account of the content of some (outstanding) literary works", is of interest in connection with Objective 12, too.

Objective 13. Is interested in some authors of (children's) books (conative)
No criteria found.

Sub-area: Literature in society

Objective 14. Gives an account of how to obtain information about (children's) books, theatre, films, etc. and how to gain access thereto (reproductional)
No criteria found.

Objective 15. Reflects upon the importance of literature to children and to adults (higher cognitive)
No criteria found.

Sub-area: Literary creativity

Objective 16. Re-creates his literary experiences in his imagination (for example, by retelling, playing, painting, etc.) (creative)
Test (8) was included in our material, although reading tests are generally not. Some expressions in the Manual (2 f) are the reason for this. Part IV of the test (Reading for Interpretation) and Part V (Reading for Appreciation) are here brought together under the heading Creative Comprehension. It is said that these two sections "require the child to do imaginative and creative reasoning with the information given". "Such creative reaction to written material is crucial in making reading function so that it becomes personally satisfying. Children at all grade levels will be found who are deficient in the imaginative, creative aspects of reading even though they can read reasonably well for literal understanding. Such children do not often read extensively on a voluntary basis."

The test items presented are more cognitive than creative, however. At least from our viewpoint, there is no real evaluation of Objective 16.

Objective 17. Gives expression to his experiences in a literary form (creative)
No criteria found.

It is obvious that the test types are generally directed towards an observation of the results of objectives of a reproductional or higher cognitive type. The construction of such criteria does not involve great difficulties. We should have been much more interested

had we found more test items observing the effect of instruction aimed at emotional, conative and creative behaviour.

When we proceed from the collected tests to theoretical treatments of literary evaluation, we encounter the concentration on cognitive objectives, too. This applies, for example, to Purves (1971), although it must be acknowledged that he writes a good deal about emotional experience and the measuring of depth of interest in literature by finding out how often the students reads, if he states that he experiences satisfaction in reading literature, if he accepts the importance of literature. The same can be said about the treatment in Moore and Kennedy (1971) of the evaluation of language arts objectives up to school year six. The section dealing with literature in Valette and Disick (1972) follows the cognitive taxonomy of the Bloom group, and so there is only evaluation of cognitive objectives.

There are, however, also many interesting suggestions in theoretical literature concerning the evaluation of objectives other than the cognitive ones.

A good summary of the possibilities is encountered in Burton (1959, 250-261), although he deals solely with the high school. The "tests" he describes surely measure only cognitive behaviour (objective tests of literary knowledge, objective tests of ability to comprehend literary material, and tests of literary "taste" or discrimination). But he lists "other techniques of evaluation", too. Here we find

1) observation by the teacher,
2) records of voluntary reading,
3) interest inventories, questionnaires, and attitude scales,
4) performance in book reports or activities following reading.

We will take these four types into consideration supplementing Burton from some other sources.

1) Observation by the teacher

Burton points out that class discussion "offers rich possibilities for forming an estimate of students' long-term growth. The teacher may record in a notebook a few comments on the discussion."

Things to be observed have already been enumerated by the Eight-Year Study (Smith and Tyler 1942, 246-276: "Appreciation of Literature"). High school was the centre of interest here, too.

1. Satisfaction in the thing appreciated
   - 1.1 He reads aloud to others, or simply to himself, passages which he finds unusually interesting
   - 1.2 He reads straight through without stopping, or with a minimum of interruption
   - 1.3 He reads for considerable periods of time
2. Desire for more of the thing appreciated
   - 2.1 He asks other people to recommend reading which is more or less similar to the thing appreciated
   - 2.2 He commences this reading of similar things as soon after reading the first as possible
   - 2.3 He reads subsequently several books, plays, or poems by the same author
3. Desire to know more about the thing appreciated
   - 3.1 He asks other people for information or sources of information about what he has read
   - 3.2 He reads supplementary materials, such as biography, history, criticism, etc.
   - 3.3 He attends literary meetings devoted to reviews, criticisms, discussions, etc.
4. Desire to express one's self creatively
   - 4.1 He produces, or at least undertakes to produce, a creative product more or less after the manner of the thing appreciated
   - 4.2 He writes critical appreciations
   - 4.3 He illustrates what he has read in some one of the graphic, spatial, musical, or dramatic arts
5. Identification of one's self with the thing appreciated
   - 5.1 He accepts, at least while he is reading, the persons, places, situations, events, etc., as real
   - 5.2 He dramatizes, formally or informally, various passages
   - 5.3 He imitates, consciously and unconsciously, the speech and actions of various characters in the story
6. Desire to clarify one's own thinking with regard to the life problems raised by the thing appreciated

6.1 He attempts to state, either orally or in writing, his own ideas, feelings, or information concerning the life problems with which his reading deals

6.2 He examines other sources for more information about these problems

6.3 He reads other works dealing with similar problems

7. Desire to evaluate the thing appreciated

7.1 He points out, both orally and in writing, the elements which in his opinion make it good literature

7.2 He explains how certain unacceptable elements (if any) could be improved

7.3 He consults published criticisms

(251-252)

The method suggested is that the students report on these behaviours themselves in a questionnaire (as was pointed out, high school is aimed at). However, the behaviours could also be observed directly by the teacher. It is said that a teacher, for example, "might provide periods for 'free-reading' and during those periods determine to what extent the student welcomes interruptions of his reading, reads various types of fiction and nonfiction, reads attentively, etc. Also, in conversation with a student, a teacher could secure evidence which would help her judge to what extent certain wishes and feelings expressed in his responses to the questionnaire were genuine. A somewhat different method which might be used would be to interview a student about his reading behaviors and in addition to asking him what he does, ask him for illustrations or examples of these behaviors... Such a procedure, of course, need not be an inquisition nor need it result in only an answer to the teacher's question. Reading guidance might be given as well as reading behaviors appraised in the same conversation." (270)

2) Records of voluntary reading

"It may be fruitful for teachers to find out what books their students take from the school library; this usually can be done fairly easily, using the library cards and records. It may be helpful, too, to have students turn in simple (preferably anonymous) accounts of the reading they do outside of class, with whatever comments they wish

to make. The teacher may keep a box in the classroom into which students drop these reports. An occasional analysis of the contents of the box may be revealing, or students may be asked to keep records of their reading on such printed forms as "My Reading Design" (Reading Circle, Inc., North Manchester, Indiana), and the teacher may analyze these forms occasionally." (Burton, 256 f)

3) Interest inventories, questionnaires, and attitude scales

Inventories, questionnaires and attitude scales are indeed very common as tools for investigations of more general trends in the reading habits and preferences of children and young people. Suitable evaluation techniques can be found among such instruments.

Loban (1948) has, among other possibilities, suggested an application of the Guttman technique probing the students' reactions to any literature that is taught. The teacher might, for example, want to find out whether his students were sensitive or insensitive to the feelings of the orphan boy, Jerry, in a certain short story. Questions may, according to Loban, read like this:

1. I have had things happen to me that make me realize just exactly how Jerry felt.
   _____ (a) This is very true
   _____ (b) This is true to some extent
   _____ (c) No, I would not say this is true of me
   _____ (d) Definitely not true
2. Jerry makes up the lies he tells the author because he wishes he had a real mother.
   _____ (a) I definitely agree
   _____ (b) I agree a little
   _____ (c) I am not sure
   _____ (d) I disagree somewhat
   _____ (e) I definitely disagree

3. The orphanage lady says Jerry did not eat his dinner, forgot to fire the boiler, and ran off over the hills. How do you explain his behavior?

_____ (a) Jerry is desperately heartsick at losing the only sense of home he has ever known.

_____ (b) Jerry is probably a boy who thinks goodbye scenes are a little foolish and unpleasant

_____ (c) Jerry thinks this will be a good time to get out of some work and to escape for a free afternoon in the woods

The curricular objective in the proposed list that we have in mind is the emotional objective 5: "Is emotionally involved with the characters and course of events in literary works". Another technique proposed by Loban that could correspond to this objective, is an adaptation of Bogardus' "Social Distance Scale", where the same text about Jerry is used as an example:

Directions: Here is a scale ranging from strong dislike to great affection for Jerry. Please check the point on this scale that indicates best how you feel about Jerry. (Assume you are Jerry's age.) There are no right or wrong answers!

____ 1. I do not like Jerry at all. I think he is repulsive.

____ 2. I dislike Jerry.

____ 3. I would rather not have Jerry in my school.

____ 4. It would not make any difference to me whether or not Jerry went to my school. I feel quite indifferent toward him.

____ 5. It would be all right to have Jerry just as a speaking acquaintance.

____ 6. Jerry has some likable traits.

____ 7. I believe I would like Jerry.

____ 8. I would be glad to have Jerry live in our neighborhood.

____ 9. I would want Jerry to be among those I consider my friends.

____ 10. I would like to count Jerry among my best friends.

____ 11. I would like to have Jerry as one of my closest friends.

____ 12. I would like to have Jerry as my best friend.

Please write down your reasons for checking or answering as you have on this scale.

4) Performance in book reports or activities following reading

Book reports by students have been treated above in connection with records of voluntary reading. But Burton has something else in view when he speaks of "performance in book reports".

"Any activities carried on with or after reading should provide a time when the student has or learns to have the pleasure of sharing his reading experiences with others. Book-reporting periods should represent real communication situations involving everyone in the room, not just the teacher and the student doing the reporting...

In topical or thematic units, group discussion may furnish all the book reporting that is necessary...

Sometimes groups of three or four students who have read the same selection might present a discussion to the class... Students may be assigned to interview each other on their books, following, probably, a class discussion of what questions would be most important to ask. Or a 'hearing' technique may be used, in which a student is questioned on his book by a small group or even the entire class. A variation of the interview type of report is that in which one student assumes the part of a character in his book or selection and is interviewed by another student...

Individual reports may take a variety of forms. Students interested or talented in oral reading occasionally may make their book reports by reading a scene or series of scenes to the class. Or each of the class members may treat an assigned topic in giving brief talks about their books... Making a book jacket is an excellent kind of book report, especially for younger students. The activity is a creative and absorbing one, and the teacher can tell a great deal about a pupil's understanding of the book and his reaction to it from the way he chooses to illustrate it and the kind of 'blurb' he writes... Younger students may enjoy playing the role of a book character and writing a short diary covering an exciting event or series of events in the book." (258-260)

At the end of his article, Loban writes that, "even though we may look forward to a more precise evaluation of the really significant aims of studying literature, we should remember that some of the paramount values of this area may always elude exact measurement".

This may be true. But the stressing of an "exact measurement" is not equally important as the stressing of the need of some kinds of criteria co-ordinated with explicitly stated objectives. The techniques of evaluation do not always have to have the same sophistication, but inventiveness in finding new and varied techniques is surely wanted. And we can confidently agree with Loban when he also writes: "It does seem that teachers of literature may yet have hope of finding out whether or not anything important happens to their students."

7 SOME EXAMPLES OF O-P-C UNITS

The procedures and criteria which we have collected and sorted were meant to serve as a material, when we, in a phase of practical application, wanted to try systematic ways of reaching the curricular objectives proposed for the teaching of literature. However, as was said in chapter 2, even before such an empirical testing, we plan to publish a more thorough exploitation of the collected material in a separate report. (This report will be published in Swedish, since it may be of some practical use to teachers.) At the moment we are satisfied with presenting some examples of objective-procedure-criterion units, since the aim is merely to illustrate the technique.

In this chapter we give nine examples of O-P-C units. Five deal with teaching in order to bring about contacts with the art form literature, that is, the curricular objectives heading the units belong to the aesthetic area of our classification scheme. Four deal with teaching with the aid of literature when the objects of the expected behaviour do not belong to art. From the viewpoint of the behavioural types, four of the curricular objectives heading the units are higher cognitive, two emotional, two conative, and one creative.

We have tried to present the O-P-C units as uniformly as possible. For example, we state the different stages of the procedure in numbered paragraphs. The units are addressed to the teacher.

According to 5.2, the purpose of the listing of "related curricular objectives" is to facilitate the sorting of the O-P-C units. However, when dealing with specific O-P-C units, we have experienced that there are related objectives in another sense, too. The chosen procedure may have such traits that other curricular objectives are also stimulated or trained to some extent. We thought that we should also try to list related objectives in this sense, since they may be of interest to the teacher, and since the aim of the O-P-C unit is to be a help to him.

Some comments should be made with regard to our utilization of the sources. We have not been interested in giving a correct description

of the source, and we have often used it rather freely. Of course, we state the source even if very little is taken from it.

This free use of the source may imply that: a) The source has merely given us a suggestion that we have developed on our own. b) We have arranged the steps taken in the source in a somewhat different order, or we have supplemented the procedure with suggestions found in another connection in the source. c) We have removed parts of the procedure described in the source. d) We have made some additions of our own to the procedure. e) We have supplemented criteria since it very often happens that no criteria are stated (cf. 5.1).

On the other hand, when there is no valid reason to alter the wording of the source, we have not hesitated to quote it without adaptation. We consider this permissible with regard to copyright. We only quote a small part of the source, and rather than replacing the source as such, we may increase the demand for it.

Example 1

Object area: Aesthetic Object sub-area: The literary works and their content	Behavioural type: Higher cognitive

Curricular objective: Objective 4: Reflects upon the people and course of events in literary works

General procedure:

A good story for creative drama is used. The heart of any good experience in creative drama is the characterization that youngsters give to the people of a story. So, when the children prepare, execute, and evaluate a creative drama experience, they become acutely aware of literary analysis and interpretation.

1. Tell the story.
2. With the class, break the plot down into sequences or scenes that can be acted. Note these on the blackboard.
3. From those noted on the board, choose a scene, or scenes, to be acted.
4. Break the scene, or scenes, into further sequences.
5. Discuss the scene or scenes. Discuss setting, motivation, characterization, the times, physical make-up of the characters, etc. Help the children to develop mental images of the characters, what they did, how they did it, why they did it.

5 a. The best way for the children to interpret the behaviour of the characters is by talking about them. All children will not agree on the characterizations, which is all well and good. If there is disagreement, the several performances of the scene can offer just as many different concepts of a particular character.

5 b. When questioning the children about the characterization they are creating, the actions and motivations of the character are related to the pupil's own experience. The resulting analysis of characterization is bound to have depth.

5 c. The children can be asked to use single words to describe the characters. 1) Ask for a one-word description of personality. Words such as tricky, gay, bold, mean, happy, evil, sly, ugly, etc. will tumble forth. 2) Ask the children to use a colour to describe the character. A happy character may be described as yellow or green, an angry character as red, and so on. - Each word adds dimension to the understanding of the character.

5 d. The characters are also described physically. Is the character tall, short, fat, thin? Is he dark or fair? How does he walk? Show us! How can we pretend to be this person? What hints can we offer the actor?

5 e. The setting is an important part of the preparation for the creative drama. What does the setting look like? What are the times? Is it early morning, afternoon, evening? Is the temperature or any other weather manifestation an important part in the setting?

6. Choose the players. Let them go into conference (for about 5 minutes) and plan in more detail what they will do during the acting period. (Prepare an acting area. Establish where the doors are, where the characters will enter and exit. Determine carefully in advance where the necessary pieces of furniture or equipment will be placed, so that the players will be in agreement as to where certain action will take place. All of the scenery, of course, like the costumes, etc., is imaginary.)

7. Plan with the youngsters who remain. Instruct them to watch <u>five</u> things they like and <u>five</u> things that could be improved in the next performance. Let them know that the play will be re-cast and acted again, and that they might imagine taking a part in the next performance.

8. With an agreed upon signal, start the play. Let it continue until finished.

9. Let players return to group. Let the audience evaluate the play, using the criteria of item 7.

10. Re-cast, instruct remaining students, and act the scene again.

11. Evaluate as in item 9.

12. (If time permits, re-cast and act again.)

Criteria:

1. When preparing for participation in one of the performances, gives an account of his image of the character he is going to act, stating, for example, one-word descriptions, a colour that fits, physical traits.
2. At the same time, gives an account of the setting of the drama, for example, what the setting looks like, what time it is.
3. Takes an active part in one of the performances, trying to impersonate the character he is acting.
4. As a member of the audience, mentions (five) things he likes and (five) things that could be improved concerning the impersonating of the characters and the realization of the course of events.

Pupil characteristics:

Specified procedure, described in source (which includes a specific text: "Stone Soup" by Marcia Brown) was used in an American 4th grade class. It must, however, be possible to use the general procedure at all school year levels.

Related curricular objectives:

Objective 5: Is emotionally involved with the characters and course of events in literary works (Object sub-area: The literary works and their content. Behavioural type: Emotional).

Objective 11: Evaluates literature in an independent way, applying criteria according to his own choice (Object sub-area: Evaluation of literary works. Behavioural type: Higher cognitive).

Objective 16: Re-creates his literary experiences in his imagination (for example, by retelling, playing, painting, etc.) (Object sub-area: Literary creativity. Behavioural type: Creative).

Source used:

Chambers (1970), 60-81.

Example 2

Object area: Aesthetic Object sub-area: The literary works and their content	Behavioural type: Higher cognitive

Curricular objective: Objective 6: Interprets the message of literary works

Specified procedure:

1. Put the following sentences on the board or on a chart: "Crime does not pay." "It is no sin to be poor."
2. Ask the pupils: "What kind of thoughts do these sentences represent? What kind of story has a lesson or a moral? Does every story have a lesson or a moral? Does every story have a message or general purpose? How is a moral different from just the message in a story?
3. Read the following sentences to the children. (If written on a chart, they can be referred to often.)

   Courage, patience, and faith can overcome the most insurmountable of obstacles.

   Patriotism is a virtue more honourable than self-preservation. "It is better to be a dead hero than a live coward."

   Good things inevitably come to those who are generous, thoughtful, and kind.

   Poverty is not unbearable for people who are courageous and resourceful.

   "Do you think that each of these sentences could be considered a moral? Why or why not?" "Could any of these sentences be used to describe the purpose or meaning of a story?" "There is a literary term which signifies the total meaning of a story. Who knows this term?" (theme)

   (Note: The "theme" of a story can be described simply as its "total meaning". The theme or purpose of a story usually represents a lesson or an observation by the author about life

and life's experiences. Without a theme, a story would not have much significance and probably would not be much of a story.)

4. Comment as follows: "Just a few traditional themes were included earlier in this lesson. Dozens of others could be listed, each with a moral, a lesson, or merely an observation of life. Most traditional themes fit into patterns that are familiar to the reader personally, even if he disagrees with the inherent implications of the themes. Many good stories deliberately violate these traditional themes, however, and sometimes even depict a morally bad theme." (For example, in "Huckleberry Finn", the main character was an habitual truant, he smoked, and he was generally what amounted to a nineteenth century juvenile delinquent. In fact, he was a lawbreaker in terms of helping Jim, an escaped slave, to avoid capture.)
5. Ask the children to tell of stories or episodes in stories wherein the theme represents an idea which, in general, is morally unacceptable or is considered counter to the human makeup. If children need guidance, the following situations may be used to stimulate further discussion:

   A rich person may be generous only because of personal vanity.

   Crime sometimes does pay.

   A person's feelings of hopelessness and futility in times of trouble or suffering are signs of weakness.

   An act of bravery can turn out to be foolish and unnecessary.
6. As the children discuss story characters who are involved in "morally bad" themes, have them explain why they think the themes are bad. Invite a variety of opinions. A healthy discussion of this type should lead to a certain amount of disagreement and, hopefully, some critical analyses of human values, morals, and characteristics. Children can begin to relate these ideas to real-life values.
7. (The children are supposed to have written their own stories earlier.) Pass back the children's original stories. After each child has reread his own story, give the following assignments to the class:

   1. Write one sentence which states the <u>theme</u> of your own story.

2. Write the kind of theme you think your story has. (For example, is it a morally good one or a morally bad one? Does it teach a lesson? Is it just an observation of life? - and so on.)

8. After the pupils have discussed their own story themes and the ways in which their plots have been influenced by their themes, permit rewriting or revision based on newly formulated criteria. Some of the children may wish to alter what they have written; others may not. Then have all the stories re-collected for future reference.

Criteria:

1. States the literary term which signifies the total meaning of a story (=theme).
2. Given the sentence, "Courage, patience, and faith can overcome the most insurmountable of obstacles", states why this sentence can be used to describe the purpose or meaning of a story.
3. States an example of a "morally bad" theme as opposed to a "morally good" one.
4. Writes a sentence which states the theme of one of his own stories.
5. Indicates what type of theme one of his own stories has (morally "good" or "bad", a lesson, an observation of life).

Pupil characteristics:

The source directs the procedure towards "gifted children in grades 1-3". It may be used in all departments of the Comprehensive School, however.

Alternative criteria (of curricular objective):

1. States some other traditional themes not included in the lesson.
2. Given a sentence not included in the lesson, states why or why not this sentence can be used to describe the purpose or meaning of a story.
3. States the story theme(s) of one of the books read by the class.
4. States the story theme(s) of another book read by himself.

Related curricular objectives:

Objective 7: Is emotionally reached by the message of literary works (Object sub-area: The literary works and their content. Behavioural type: Emotional).

Objective 29: Reflects upon ethical norms (Object area: Ethical-social. Behavioural type: Higher cognitive).

Source used:

Deming and Klein (1970), 13-16.

Example 3

Object area: Aesthetic Object sub-area: Evaluation of literary works	Behavioural type: Higher cognitive

Curricular objective: Objective 11: Evaluates literature in an independent way, applying criteria according to his own choice

Procedure (general and specified):

1. Say to the pupils: "I am going to read two stories about shipwrecks. I want you to say which one you like best and why."
2. Read the opening part of Defoe´s "Robinson Crusoe" which deals with his shipwreck (in the specified procedure a German adaptation by Alfred Zacharias is chosen, the reading of which will take 8 minutes).
3. Discuss the story with the pupils.
4. Read another story about a shipwreck that, according to the teacher´s evaluation, is of lower quality. (In the specified procedure a modern comic paper that, like "Robinson Crusoe", begins with a shipwreck, "Sigurd, der ritterliche Held", is chosen. The text to the first 12 pictures is read, which will take 3 minutes.)
5. Discuss the latter text with the pupils.
6. Give the pupils an opportunity to make a critical comparison between the two texts. Stimulate spontaneous remarks by the pupils. Tell the pupils to motivate these remarks in a concrete way.
7. Introduce three parts of the story to be compared in more detail: a) the shipwreck, b) the struggle against the waves, c) the rescue. Note the results on the board.
   (Example from the specified procedure:

Robinson Crusoe	Sigurd
Exact and detailed	Superficial and with lacunae
Clear and perspicuous	Unclear
Genuine, near to life, credible	Not genuine, unlikely and impossible)

8. Let the pupils choose certain characteristics from the list on the board and try to find new examples of these characteristics from the stories. (In the specified procedure, where only a part of "Sigurd" is read by the teacher, the pupils continue with the rest of the text themselves. Group work is chosen.)
9. Let the pupils re-write some parts of the text (presumably the text deemed unsatisfactory in the teacher's point of view) in a way they find satisfactory.
10. Discuss and sum up.

Criteria:

1. Makes critical comparisons between the two texts motivating their spontaneous remarks.
2. Finds new examples of the listed characteristics in the stories.
3. States in what respects the story that he has re-written differs from the original, using the characteristics that have been listed on the board.

Pupil characteristics:

The source gives the age of the pupils as 10-12 years.

Alternative criterion:

States some ingredients of the "recipe of the comic author", for example:

Tell in an inexact and unclear way
Include impossible and unlikely things
Let many fight and the hero always triumph
Invent one adventure after the other without considering their probability
Don't give the reader an opportunity to reflect.

Related curricular objective:

Objective 10: Reflects upon possible criteria for literary evaluation (Object sub-area: Evaluation of literary works. Behavioural type: Higher cognitive.)

Source used:

Maier (1961).

Example 4

Object area: Aesthetic Object sub-area: The authors	Behavioural type: Conative

Curricular objective: Objective 13: Is interested in some authors of (children's) books

General procedure:

When the booksellers have presented the new books of the season,

1. Arrange an exhibition in the classroom, where 5-10 authors are introduced.
2. For each author make a wall chart consisting of a big sheet of paper. Write the author's name on the sheet (it can, for example, be captioned by "A new book by X"), and put a picture of the author there. Surround the picture with titles of the author's previous works and a book jacket or/and some illustrations from the new book. Advertisements from the publishing house may be used.
3. On suitable occasions say something of the author and his previous books. Read a chapter or an episode from the new book or from previous books. Encourage the pupils to read the new book or, if they have not done so before, previous books by the author.

   (Note: The procedure requires that the new books are available in the classroom or that special arrangements are made so that the children can get hold of the books in the school or public library.)
4. Encourage the pupils to complete the wall charts, for example, by drawing their own illustrations to the book or books and making collages of the publisher's advertising.

Criteria:

1. Makes one or several contributions to the wall charts.
2. Asks questions concerning an author introduced through the charts and his books.
3. Borrows books by some of the authors on the charts.

Pupil characteristics:

All school years. Regard to the ability and interest of the individual pupil can be taken by varying the types of books and authors.

Related curricular objective:

Objective 12: Mentions some prominent authors of contemporary (children's) literature and examples of their works (Object sub-area: The authors. Behavioural type: Reproductional).

Source used:

Smith (1970), 225.

Example 5

Object area: Aesthetic Object sub-area: Literary creativity	Behavioural type: Creative

Curricular objective: Objective 17: Gives expression to his experiences in a literary form

Specified procedure:

When the pupils return from their holidays (instead of asking them to write an essay about their experiences),

1. Say: "Write about one experience, one event, one moment during the holidays in four lines! It does not have to be something unusual, but it must be something worth mentioning. Each line is to be a simple sentence. You may caption it with a heading."
2. Since the prescribed four-line form is very much like a poem, the pupils are unconsciously provoked to a rhythmic prose.

Criterion:

The pupil writes such a four-line piece that can be described as rhythmic prose. It may have a certain similarity to this sample item, written by a girl in the German form 6:

By the North Sea
I walked around on the shore.
Suddenly something moved under my feet.
Ooh, it was slippery!
I was standing - on a jelly-fish.

Pupil characteristics:

The source speaks of the German form 6. The procedure may, of course, be used in any form.

Source used:

Jahn (1967).

Example 6

Object area: Mental hygiene	Behavioural type: Higher cognitive

Curricular objective: Objective 18: Reflects upon his own traits, needs, problems and behaviour

Specified object of behaviour: His own fears

Specified procedure:

The book "Akta dig Peter" ("Take care, Peter!") by Stig Ericson (Swedish original, 1967) is chosen as the teaching aid.
The reason for this book being chosen is that it tells of different types of fear that Peter experiences. He is afraid when the headmaster speaks to him. He is afraid that his schoolfellows should feel pity for him. He is afraid that the dental nurse will pick him when the dentist has some time to spare. He is afraid that his classmates will laugh when he tries to explain why he was absent from the classroom for such a long time. He is terror-struck that Kenta (a classmate) thinks that he has let on about Kenta's burglary, and that Kenta will knock about his face. These fears are mostly unfounded. There are also views on what to be afraid of and what not to be afraid of, since Peter's teacher takes up this problem in the classroom.

1. Make sure that the pupils read the book at home. (This reading may take place in connection with some reading scheme adopted in the class: the book of the week, the book of the month, etc.)
2. When all children have read the book, spend a lesson discussing it:
3. Read to the pupils the first six lines of the poem "Mardröm" ("Nightmare"), from "Se upp moln!" ("Look out, clouds!") by Siv Widerberg (Swedish original, 1968). These lines tell of how a child at bedtime shuts drawers and looks behind doors out of fear of an unknown figure.
4. Introduce a short discussion about some worrying situations. Ask the pupils what one usually does in order to feel secure. Some will check that the doors and windows are closed, look under the bed, etc.

Why does one do this? Encourage the pupils to give their own examples. Show that fear is something natural, nothing to be ashamed of.

5. Encourage the pupils to divide different examples of fear into groups, taking examples from the book they have read as well as from their own experiences. Such a grouping may look like this:
   a) Fear of such things as fire, knives, wall sockets, induced by parents.
   b) Fear of unexpected things such as snakes, cars that suddenly appear.
   c) Fear of diseases, death, war.
   d) Fear in the everyday life of the child: a child may be afraid of parents, teachers, schoolfellows, school subjects.
   e) Unfounded fears: Sometimes we are more afraid of a dark cemetery than of the traffic on the street of a big city.
6. Encourage the pupils to find out that people experience fear in different ways. Some are dauntless, other people are timorous by nature. (Anxiety is a general vague fear.) What, in this respect, can be said of Peter in the book? What can be said of you?

Criteria:

Demonstrates by his remarks, in the course of the discussion or later, that he has reflected upon his own fears.
Such remarks may, for example, state
a) situations, in which he has experienced fear and anxiety,
b) that he is not afraid of all the things that other people are afraid of, but of this and that,
c) that he is more afraid than other people or that he is less afraid than other people,
d) why he thinks that he is afraid of this or that,
e) that he thinks it odd that many of his fears are really unfounded,
f) that he forwards some suggestions as to how he could try to reduce or master his own fears.

Pupil characteristics:

Middle department (with reference to the content and readability of the used book). (The source used speaks of school year 4.)

Related curricular objectives:

Objective 19: Endeavours to understand himself (Object area: Mental hygiene. Behavioural type: Conative).

Objective 23: Reflects upon the traits, needs, problems and behaviour of other people (Object area: Ethical-social. Behavioural type: Higher cognitive).

Objective 4: Reflects upon the people and course of events in literary works (Object area: Aesthetic. Behavioural type: Higher cognitive).

Source used:

Björnsson, Davidson and Nilsson (1971), 25 f.

Example 7

Object area: Ethical-social	Behavioural type: Emotional

Curricular objective: Objective 24: Shares the feelings of other people experiencing their needs and problems

Specified object of behaviour: Shyness, fear and aggressiveness of other people

Specified procedure:

The teaching aid chosen is a short story, "Berättelsen om det osynliga barnet" ("The story about the invisible child") from the collection of short stories, "Det osynliga barnet och andra berättelser" ("The invisible child and other stories") by Tove Jansson (Swedish original, 1962). (The book was published in English 1963 with the title: "Tales from Moominvalley".)

The reason for this short story being chosen is that it tells of the mental characteristics of a child. Ninni, one of the peculiar inhabitants of the Moomin Valley, is invisible because she has been frightened by a lady, ironic and as cold as ice, who had taken care of her without liking her. Ninni comes to the Moomin family. She is shy and easily frightened, by the big sea, for example. She cannot be angry, nor can she play, and she laughs at the wrong places. Under the psychological treatment of the Moomin family, however, she becomes more and more visible. At the end she not only laughs when the Moominpappa, kneeling down on the landing-stage, tumbles in head first, but reacts aggressively, too, sinking her teeth into Moominpappa's tail when he seems to be going to push Moominmamma into the water. In this way, aggressiveness becomes a symptom of health.

1. Read the story aloud to the children.
2. Start a discussion putting the following questions:
   a) Why has Ninni become invisible and why is it that so many people are "invisible" in a similar way?
   b) How do you feel when someone is sarcastic towards you?

c) On what occasions does Ninni become more visible? When does she fade away? What is it that restores her figure completely?
d) How is Ninni treated by the different members of the Moomin family? Who knows best how to treat a child?
e) Why is it important to be able to show one´s feelings?

Criteria:

Since the objective is an emotional one, the criteria are not reflections on other people´s feelings, even if the procedure encourages such reflection, and a higher cognitive objective is closely related. The criteria must be emotional responses from the pupils. These responses may appear in the form of
a) audible comments during the teacher´s reading of the story,
b) sympathy for Ninni expressed during the discussion.
Similar responses to other literary characters and to real people may, of course, be the real criteria of the objective, since it is hoped that the described procedure would contribute to such behaviour only together with other procedures.

Pupil characteristics:

Junior and middle departments. (The source used has, in fact, proposed the text and the topics of discussion for use in psychological instruction in the upper secondary level school.)

Related curricular objectives:

Objective 23: Reflects upon the traits, needs, problems and behaviour of other people (Object area: Ethical-social. Behavioural type: Higher cognitive).

Objective 5: Is emotionally involved with the characters and course of events in literary works (Object area: Aesthetic. Behavioural type: Emotional).

Source used:

Ursing, Weibust and Tarschys (1969), 62.

Example 8

Object area: Ethical-social	Behavioural type: Emotional

Curricular objective: Objective 27: Feels an affinity with other people

Specified procedure:

The book "The Wheel on the School" by Meindert De Jong (American original, 1954) is chosen as the teaching aid.
The reason for this book being chosen is that it tells of how new contacts are established in a village, how a feeling of affinity with other people develops. The part dealing with the crippled Janus can be mentioned as an example. He was earlier excluded from the community but is now taking part in the life of the village. Not only has a friendship been formed between him and the children, but a new mutual connection has also been established between him and the other grown-ups, who had earlier left him to his fate. The children of the village have shown how it is possible to live with each other.

1. Introduce a book box with copies for all pupils of "The Wheel on the School". Encourage curiosity and questions concerning book title, picture on cover and contents list.
2. After the interest to read the book has been aroused, give the pupils the task of reading it during the next eight days. Don't stress the duty character of this task, it should be brought about more or less spontaneously. Add to the task: With what right has the book got its sub-title, "Children transform their world". (This sub-title may not be present in all editions, but the wording can be given to the children.)
3. When the book has been read, arrange a discussion around the question: "Have the children really transformed their world?"

4. Suggest a scheme for group or individual work implying a more detailed study of the book. The chapters are independent to a certain extent: they describe different children who come into contact with other inhabitants of the village. The chapters can therefore be the object of independent study. Note the distribution of the chapters among the groups or individuals on the board. Propose that the groups should finish their work in two days. The suggested scheme may comprise these points: The groups should come to an agreement as to what events they find especially beautiful or exciting. They should concentrate on events in which a person is being transformed. Someone is to tell the class what the group has chosen, and someone will have to prepare the reading aloud of the important part of the chapter.
5. Two days later start the accounts of the groups or the individuals. When a group has said what it wants to say, and someone in the group has read a part of their chapter, conduct a discussion with the group concentrating on the pivotal question.
6. At the end of the discussions with the groups, stimulate a retrospect of the book as a whole. In what way can one be helped by the book?
7. Start a discussion about what should be possible for the class to do for other people. "Do we dare do anything for our fellow-beings?" Motto:"We want to behave in such a way that after one year we have changed something in our environment." Arrange the suggestions put forward by the pupils in groups such as
   1) at school
   2) at home
   3) on the street
   4) in the proximate society.

Criteria:

The criteria are that some of the undertakings proposed by the children under point 7 are accomplished at the end of the year. Of course, this procedure alone cannot accomplish everything. To reach the objective, the procedure must be supported by other procedures (including literary works as well as other means).

Pupil characteristics:

Middle department. (The source speaks of the 6th school year.)

Related curricular objectives:

Object area: Ethical-social

Objective 23: Reflects upon the traits, needs, problems and behaviour of other people (higher cognitive).

Objective 24: Shares the feelings of other people experiencing their needs and problems (emotional).

Objective 25: Takes an interest in the traits, needs, problems and behaviour of other people (conative).

Objective 26: Reflects upon factors important for the relations within such groups as family-units, groups of colleagues (higher cognitive).

Objective 28: Takes an interest in the relations within such groups as family-units, groups of colleagues (conative).

Objective 30: Feels a moral commitment (emotional).

Object area: Aesthetic

Objective 5: Is emotionally involved with the characters and course of events in literary works (emotional).

Objective 7: Is emotionally reached by the message of literary works (emotional).

Source used:

Jungmann (1961).

Example 9

Object area: Society-oriented	Behavioural type: Conative

Curricular objective: Objective 46: Takes an interest in questions concerning the philosophy of life and attitudes towards society

Specified object of behaviour: Questions concerning attitudes towards socio-economic differences in society

Specified procedure:

The book "Die rote Zora und ihre Bande" ("Red Zora and her gang") by Kurt Held (German original 1941, revised edition 1953) is chosen as the teaching aid.

The reason for this book being chosen is that it deals with poor children in a small Croatian town, living together as a gang and stealing when hungry. The obvious problem is how such conditions are allowed and what could be done about it. The book also deals with the influence of a fishing company in the town. Old Gorian's words before the borough administrators form something of a motto: "The guilty ones are not the children. We are the guilty ones."

1. Make sure that the children read the book at home. (The reading may take place in connection with some reading scheme adopted in the class: the book of the month, etc.).
2. When all children have read the book, spend some lessons discussing and using it.
3. Introduce the discussion by showing a film-strip or the like, depicting the conditions in which poor children live all over the world. This will help the pupils to get a real insight into the distress of Red Zora and her gang.
4. Present press cuttings dealing with juvenile delinquency in the wealthy countries of our time. The pupils may collect further material themselves. Introduce a discussion in order to get the pupils to understand why transgressions of the law are being made. Ask the pupils to compare this with the misdemeanours of Red Zora's gang. so that they understand that the children in the book steal because of material need.

5. Introduce discussions of selected chapters of the book, for example the one dealing with Branko´s theft. What is a theft and what is not?
6. Discuss the relations between the children of Red Zora´s gang and the grown-ups in the town, resulting in a discussion of social justice for all.
7. Discuss the social structure of this Dalmatian society of long ago. This structure may not be the same as the structure of the pupils´ own society. Encourage the pupils to state the differences, but also to ask themselves if there are some similarities.
8. Discuss what a social and an asocial attitude is. The difference may be easily shown by comparing Gorian´s and Karaman´s attitudes. But the question could also be asked: Is the attitude of Red Zora´s gang a social or an asocial one? The gang members behave socially towards each other, but not always in relation to the town community to which they yet in a way belong.

Criteria:

The objective is a conative one, and the criteria must therefore be not behaviours that show understanding of the conditions in Red Zora´s town, but an interest in the problems of society on the whole. Such behaviours may appear in

a) questions when recounting the content of the book read,
b) expressions of approval or disapproval when relating some events in the book read,
c) spontaneous comments on similarities with or differences between the Dalmatian society described in the book read and other societies, for example, his own,
d) suggestions as to what could have been done in the society described in the book read and in other societies he knows of, for example, his own.

Pupil characteristics:

Middle and senior departments. (The source used has school years 7 and 8 in mind. The considerable length of the book may be pointed out. The Swedish edition (1954) is somewhat shorter, however.)

Related curricular objectives:

Objective 45: Forms an opinion about questions concerning the philosophy of life and attitudes towards society (Object area: Society-oriented. Behavioural type: Higher cognitive).

Objective 5: Is emotionally involved with the characters and course of events in literary works (Object area: Aesthetic. Behavioural type: Emotional).

Source used:

Krüger (1970), 255-281.

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8 COMPLEX INSTRUCTIONAL UNITS

It has already been pointed out, in 4.4 and 5.2, that there must often be several curricular objectives for a lesson or another type of separate activity at school, and that more complex instructional units than the objective-procedure-criterion units have to be built up. We do not want to "atomize" instruction. However, this does not mean that we are going back to an unsystematized way of teaching. The complex instructional units will have a clearer and a more goal-referenced structure when they are based on objective-procedure-criterion units.

It is, however, not so easy to draw the dividing line between objective-procedure-criterion units and complex instructional units, and we do not wish to theorize too much. One can in fact speak of a continuum between two extremes. The "pure" O-P-C unit can sometimes be enough for an activity at school. Example 5 in chapter 7 is headed by Objective 17: "Gives expression to his experiences in a literary form". The procedure uses a way of stimulating this behaviour, and the criterion is that the pupils write four lines that can be described as rhythmic prose. It could be said that the procedure also trains the language-oriented Objective 38: "Expresses himself clearly in speech and writing". This is in a way inevitable and, of course, a good thing. But the O-P-C unit is concentrated on rhythmic prose.

More than one curricular objective will often more or less automatically be present in an O-P-C unit, however, although we regard it as such, since it is headed by one curricular objective only. This is demonstrated by the "related curricular objectives", especially when we define this concept in the more general way described at the beginning of chapter 7, the objectives that the procedure in fact also trains. In Example 1 in chapter 7, the O-P-C unit is captioned by Objective 4: "Reflects upon the people and course of events in literary works". The "related curricular objectives" noted are Objective 5: "Is emotionally involved with the characters and course of events in literary works", but also

Objective 11: "Evaluates literature in an independent way, applying criteria according to his own choice", and Objective 16: "Re-creates his literary experiences in his imagination (for example, by retelling, playing, painting, etc.)".

There cannot be any reason for opposing procedures that in this way touch upon different objectives. The only thing to be observed is that the objectives in question are accepted as curricular objectives. It would be more doubtful if we relied on procedures that would seem to stimulate and train objectives which are regarded as unimportant or, if it comes to the worst, as ineligible.

In a way it would be of value for the teacher to be able to choose, from possible alternative procedures, those which, to some extent, also train behaviours that he is anxious not to neglect or that he wants to stress particularly. An interest in creative behaviour could be an example. In 3.4 we discussed the fact that only three of the curricular objectives in our proposed list described creative behaviour. If creative behaviour is a behaviour sought for in the Comprehensive School, should we not have to formulate more creative objectives? It is possible that this problem can be solved to some extent if the two listed objectives of literary creativity (Objective 16 and 17) often occur as "related curricular objectives". Perhaps this could also be said with regard, for example, to the emotional objectives. However, some caution is to be observed. It is not seldom heard that if we teach knowledge and other cognitive behaviour, the "attitude objectives" will be reached more or less automatically, but one cannot rely upon this. We think it most important (as was also said in 3.4) that we have listed as many emotional, conative and creative objectives as we have cognitive ones.

When we caption a description of an activity at school with the title of a literary work and not with a curricular objective, we can talk of a real complex instructional unit. It may surely be to the teachers' advantage to have manuals dealing with literary texts. We found such units when we collected and compared different ways of presenting O-P-C units (the unit form described in 5.1.4 as Type D: Starting-points are not objectives but literary texts). Of course, the goal-referenced structure should be evident through the stating of the objectives that can be reached and of criteria co-ordinated with these objectives.

We regard it as a suitable practical application of our own project to prepare such manuals. They should perhaps be published in the form of loose-leaf books, so that they could be supplemented by treatments of new literary works. New children's books etc. are always being published. If some practical arrangement of distribution is used, for example, book boxes lent to schools or going from class to class within the school, it may be advantageous to send out leaflets with the books.

What we gain through basing complex instructional units on O-P-C units is as intensifying of the concentration on the goals. There is always a risk that the curricular objectives are more loosely conceived when a literary work, and not the objectives, is the starting-point. We should, however, also be inclined to stress that there should not be too many curricular objectives listed in a complex instructional unit with a literary text as the uniting element. We have already said in 5.2 that one should be careful, not to try to "pump" too many objectives out of a literary work. It is not uncommon to find very extensive listings of objectives for a treatment of a work of literature, a proceeding which does not seem worthy of imitation. It is always better to reach some clearly defined objective through a lesson etc., than to try to accomplish a lot. Even for complex instructional units we would like to recommend that only a few objectives are looked upon as the principal objectives.

Lastly in our continuum we come to whole instructional programmes, where several complex instructional units, in the sense used above, are put together.

With regard to literary education, which can include curricular objectives belonging to several different object areas, some interesting applications of the concept of complex instructional units can be made. We would like here to touch upon two situations: 1) when some of the curricular objectives belong to the aesthetic object area and others are objectives where the objects of behaviour do not belong to art, 2) when the question arises as to what relation exists between literary instruction and reading training.

1) The examples 6-9 in chapter 7 illustrate the first situation. The objectives heading the O-P-C units belong to object areas other than the aesthetic one. But among the related curricular objectives, there is always at least one belonging to the aesthetic object area. We are in this case speaking of O-P-C units, but the same situation may often arise in the case of complex instructional units, where a literary work is the uniting element.

The fact that the school has accepted the aim to bring the pupils into contact with the art form literature (as the Swedish Comprehensive School surely does) makes it evident that aesthetic quality should always be demanded of literary works used in instruction. The forming of a complex instructional unit, where aesthetic as well as non-aesthetic curricular objectives are stated at the same time, will safeguard that this demand is satisfied.

2) The relation between literary instruction and reading training is often discussed in terms of which of the two is more important. Since the "reading skill" of the pupils of the Swedish Comprehensive School is frequently regarded as too poor, the conclusion that reading training must be more important than the reading of literature is quite conceivable. But in reality reading training and the reading of literature are not opposites. These activities can be united very well in complex instructional units. Reading skill is a prerequisite of the reading of literature, but the reading of literature must also have favourable effects on the reading skill. As a curricular objective for literary instruction we have, in fact, stated in our proposed list Objective 36: "Grasps the content of communication presented in speech and writing", which, among other things, includes "reading skill".

It is obvious that the reading of literature is in many ways a suitable method of increasing reading ability. "Reading training" implies that the pupil learns to decode letters into voice, of course. But "reading training" also denotes that the pupil masters the things or concepts referred to in the printed text. The "continuous reading training" that all pupils need, even when they have mastered the elementary technique of how to use the letter symbols, is such that leads to a) an increased knowledge of concepts and words,

b) broader experiences of themselves, of other people and the world around, c) training in drawing conclusions, d) training in listening to others and following their lines of thought, e) training in examining a line of thought critically, f) training in expressing their own lines of thought orally and in writing, g) motivation to read on their own, leading to the habit of reading. Cf., for example, Moffett (1968).

Activities that lead to such results can be introduced in many connections. But for all these tasks, literature, not least literature for children and young people, is a very valuable aid. This is demonstrated by the fact that we, in our proposed list of curricular objectives, find several of the activities referred to above as objectives belonging to the language-oriented and logic-oriented object areas as well as to the area of mental hygiene, the ethical-social and the society-oriented areas.

As far as reading training is concerned, one must strongly stress the importance of motivation. No one wants to read just for the sake of reading, everyone wants to read something. The reading of factual prose is, of course, very useful in this connection, since the pupils want to know more about the things that interest them. But the pupils also have a need of excitement, humour, escape. Therefore, the reading of works belonging to the art of literature is surely an important instrument when one wants to increase motivation for reading. In complex instructional units, the "reading training objective", "Grasps the content of communication presented in speech and writing", may be combined with emotional objectives belonging to the aesthetic object area, for example, Objective 1: "Derives pleasure from literary works" and Objective 2: "Is arrested by the excitement, atmosphere and humour of literary works".

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